JURASSIC PARK III

written by

Peter Buchman

revisions by

Alexander Payne and Jim Taylor

current revisions (PINK) by

John August (9-25-00)

1 EXT. PACIFIC OCEAN - DAY 1

A speedboat cuts swiftly through the ocean swells beneath the looming cliffs of ISLA SORNA.

2 EXT. BOAT - DAY 2

Illegal Costa Rican parasail operator ENRIQUE CARDOSO helps Americans BEN HILDEBRAND and twelve-year-old ERIC KIRBY -- already wearing life-vests -- strap themselves into a two-person PARASAIL HARNESS.

3 EXT. BOAT - DAY (MOMENTS LATER) 3

Ben and Eric clamber onto a makeshift PLATFORM that hangs over the back of the boat. Dangling from Ben's neck is a CAMCORDER.

BEN
You make sure to get us as close as you can, okay? If it's a good trip, I'll give you a little extra.

ENRIQUE
Don't worry. I take you close. But not too close.
(rubbing Eric's head)
You don't want them to eat you.

Enrique heads toward the driver's seat and a large SECOND-HAND WINCH bolted to the deck.

ENRIQUE (CONT'D)
Ready, amigos?

Ben and Eric nod excitedly and give the thumbs up. Ben lifts the camcorder to record the action.

Enrique jams down the throttle down, and with a loud ROAR, the speedboat shoots forward. Soon the boat is whipping across the rolling ocean.

Strapped together, Ben and Eric lean back over the passing water, intently watching for Enrique's signal.

As the boat picks up speed, Enrique eyes the speedometer.

Ben grabs the end of the RIPCORD attached to the harness. He and Eric brace themselves.

(CONTINUED)

Enrique finally signals them with a pulling motion. He pulls the winch, Ben yanks the cord, and -

WOOOSH! A brightly colored PARASAIL blossoms behind the boat, hoisting Ben and Eric aloft. In big BLOCK LETTERS on the parasail is stitched "DINO-SOAR".

THE TOWLINE unspools rapidly from its enormous reel.

BEN AND ERIC climb higher and higher.

ENRIQUE, keeps an eye on his clients. When they reach a certain height, he LOCKS OFF the reel.

High overhead, Ben and Eric are floating in wonderful, quiet splendor. The motor of the boat now sounds strangely distant.

Eric points excitedly at the island as Ben films him with the camera.

Then, a sudden TUG on the line causes Ben to drop the camera, which now dangles from his neck.

ERIC

What was that?

A second tug...and now the faintest of screams.

Ben and Eric look down to find that the boat has disappeared into a low bank of FOG.

By the time the boat emerges on the far side of the mist...THEIR IS NO SIGN OF ENRIQUE. The deck is splattered with blood.

As Ben considers the driverless boat...

ERIC (CONT'D)

Ben!

Ben glances at over at Eric, staring in horror at something below. Following his gaze, Ben finds that their boat is only moments away from crashing into A LARGE REEF.

Sticking out of the water, the imposing reef is being battered by waves.

AND AS THE BOAT SMASHES INTO THE REEF, it splinters into a number of pieces.

A panicked Ben turns to Eric.

BEN
Unclip your line!

Eric and Ben frantically unclip their lines. Catching an updraft, the parasailers float upwards.

And a strong wind sends them wafting over the daunting cliffs of ISLA SORNA...

4 EXT. SUBURBAN BACKYARD - DAY 4

TWO PLASTIC DINOSAURS enter frame and do battle accompanied by a child's ferocious sounds.

CHILD (O.S.)
RARRROW! GRRRRRR!

WIDER TO REVEAL -

CHARLIE, a three-year old boy, plays in a sandbox with his favorite toy dinosaurs. ALAN GRANT squats next to him and watches with great delight.

ELLIE SATLER stands over them, an INFANT in her arms -- a picture of the perfect nuclear family.

GRANT
Oh, actually, Charlie, those two are herbivores. They wouldn't be interested in fighting each other. But these...
(picking up two
other dinosaurs)
See, these are carnivores. And this one here -- see its claws -- this one here uses its claws to gouge at the throat of its opponent.

But as Grant demonstrates with some GRUNT and GROANS of his own, he only succeeds in frightening the boy.

ELLIE
(interrupting)
Uh, Alan?

GRANT
Hmm?

4 CONTINUED: 4

ELLIE
He's three. Why don't you wait ~~till~~ he's a
little older?

GRANT
Oh, right.
(back to Charlie)
Happy dinosaurs.

He bounces them along the sandbox edge.

Then, the sound of a CAR ENGINE turning off and a door SLAMMING.

ELLIE
That must be Mark.
(calling out)
Mark, we're back here!

Ellie and Grant turn to see —

MARK DEGLER coming through the gate carrying briefcase. He's their age, handsome but not annoyingly so, with a friendly, balanced demeanor.

He and Ellie kiss tenderly on the lips.

ELLIE (CONT'D)
Good day?

MARK
Keeping the world safe.
(re: baby)
Here, let me take her.

Ellie hands off the baby.

ELLIE
Mark, this is Alan Grant.

MARK
Nice to meet you, Alan. I've heard a lot about
you.

The two men shake hands, and we now realize that it is Grant who is the stranger in this household. Little Charlie runs to his father, showing his dinosaur.

(CONTINUED)

CHARLIE
Daddy, this is a herbabore.

Grant smiles uncomfortably, a third wheel.

5 INT. DINING ROOM - NIGHT 5

WIDEN to reveal it's actually a PARROT in a large cage. Grant is teasing the bird with a cookie, holding it just out of reach.

GRANT
What's my name? Come on, Jack, say it. Is my name Alan? Say my name.

The bird doesn't respond.

GRANT (CONT'D)
He used to know me.

ELLIE
Sorry, Alan. It's been six years.

Grant shrugs, gives Jack the cookie, and heads toward the table. The three adults are finishing their dessert and coffee. The children have been put to bed.

An awkward moment of silence. Uncomfortable smiles. Then --

MARK
More coffee?

ELLIE
(relived)
Yes. Great.

Mark stands and collects their cups.

ELLIE (CONT'D)
So, Mark's working at the State Department now.

GRANT
Really?

MARK
(with mock bravado)
I could tell you about it, but then I'd have to kill you.

(CONTINUED)

GRANT

Indeed.

Mark smiles, nodding. Then he goes into the kitchen. Another uncomfortable silence.

ELLIE

So what are you working on now?

GRANT

We have a new site in Montana. At least until the money runs out.

ELLIE

Anything good?

GRANT

Raptors, mostly.

ELLIE

My favorite.

Grant leans forward, realizing Ellie's one of the few people he can talk to about this.

GRANT

You remember the sounds they made?

ELLIE

I try not to.

GRANT

We've done cranial scans, and raptors actually had a quite sophisticated resonating chamber. I have a theory that their ability to vocalize is the key to their social intelligence. The way they can work together as a team.

ELLIE

You think they can talk to each other.

GRANT

To a degree we never imagined.

And from the cage in the corner of the room...

JACK

Bullshit!

BETH GOSS EGAN

Both look back at the parrot.

ELLIE
You taught him that.

6 EXT. SUBURBAN STREET - NIGHT 6

Ellie and Grant head toward the rental car parked in the driveway.

ELLIE
Good luck with the fund raising.

GRANT
It was never easy, but before Jurassic Park, you could find money. Somewhere. Now fossils are out. Everyone wants to see a real live dinosaur.

BETH GOSSMAN

ELLIE
Times change, Alan. But you're the still the best. I mean that.

GRANT
The last of my breed.

A long moment passes between them as they both consider where they've ended up.

GRANT (CONT'D)
I'd better get going.

ELLIE
Let me know if I can help, Alan. You're bad about asking for help, but please ask me. Anything, anytime.

GRANT
(deep down knowing he never will)
Okay. Goodbye, Ellie.

ELLIE
Goodbye, Alan.

Not sure what the right thing to do is, they finally end up with a friendly hug. They keep it short.

Grant gets in his car. Starts the ENGINE.

He's about to pull off when Ellie knocks on the window. He rolls it down.

ELLIE (CONT'D)
When I met you, I thought that one day millions of years ago, all the dinosaurs became extinct. Wiped out. But you told me otherwise. When conditions changed, dinosaurs changed. They became other things. They evolved.

GRANT
A well-accepted theory.

ELLIE
(simply)
Alan, don't be afraid to evolve.

Grant hears her, but Ellie knows it didn't really get through. A forced half-smile, then Grant waves goodbye.

Ellie watches as he drives off.

7 INT. AUDITORIUM - DAY 7

The last stop on Grant's fund-raising tour, it's a public lecture hosted by some foundation. There are SCIENTISTS and STUDENTS here, but also a lot of DINO-FANS, some even with costumes.

Grant finishes his speech to what was a full house -- some ATTENDEES are grabbing their coats and sneaking out. This wasn't the exciting guest speaker they were expecting.

A new slide comes up. Just black and white, and indecipherable.

GRANT
It's through the painstaking study of the anterior chamber in multiple specimens that we can determine this exciting correlation between the larynx and the upper plate. That lets us theorize -- theorize, mind you -- that the raptor might have been capable of bird-like vocalizations. Which as you can imagine, would be a tremendous breakthrough.

(CONTINUED)

7 CONTINUED: 7

He's finished, but no one seems to notice at first. Then the SYMPOSIUM LEADER stands up, leading a smattering round of APPLAUSE.

SYMPOSIUM LEADER
Thank you very much Dr. Grant. Now does anyone have a question?

Nearly every hand goes up. Grant doesn't seem surprised.

GRANT
Does anyone have a question that doesn't relate to Jurassic Park?

Quite a few hands go down.

GRANT (cont'd)
Or the incident in San Diego, which I'll remind you I did not witness.

Now most of the hands are down. Picking one of the few remaining...

MALE STUDENT
Your theory on raptors is good and all, but isn't all this conjecture kind of moot?

The STUDENT'S BUDDY nods in agreement.

MALE STUDENT (CONT'D)
I mean, once the U.N. and Costa Rica and everyone decides how to handle that second island, scientists will just go in and look for themselves.

TOO-CLEVER SCIENCE REPORTER
Isn't paleontology itself in danger of extinction?

Recognizing those as fighting words, the symposium leader is about to step in. But Grant will take this himself.

GRANT
No, and let me be perfectly clear on this point. Dinosaurs lived 65 million years ago. What's left of them is fossilized in stone that actual scientists spend years to uncover.
(MORE)

(CONTINUED)

GRANT (CONT'D)

What John Hammond and InGen created are theme park monsters. Nothing more, nothing less.

The class clearly disagrees with his assessment.

ANOTHER STUDENT

You're saying you wouldn't want to study them if you had the chance?

GRANT

No force on earth or heaven could get me on that island.

8 INT. DERELICT COCKPIT - DAY 8

Looking through the cracked windshield of a junkyard plane, we see someone spray painting red circles on the outside of the glass.

9 EXT. AIRCRAFT GRAVEYARD - DAY 9

NASH, a wry, intelligent mercenary pilot and soldier, is painting huge eyes the windows of a wrecked plane. Finished, he tosses the paint can through the open window and walks quickly away from the plane.

We now see that RED TEETH are painted on the craft's nose. It looks absurdly like some angry beast.

We are on the edge of a dry lake bed, part of an aircraft graveyard. Wrecked palnes lie all around.

We hear a phone RINGING...

10 INT. CARGO PLANE - DAY 10

A RINGING satellite phone rests on a stack of gun cases.

UDESKY, the leader of this crew, answers it. We'll learn he's not as competent as he thinks he is.

UDESKY

Udesky.

(beat)

Yes sir, we're good to go. I'll lock it down as soon as you drop me the payment.

(CONTINUED)

10 CONTINUED: 10

With the phone still to his ear, Udesky wanders out of the craft...

11 EXT. CARGO PLANE - DAY 11

Udesky looks over at Nash and COOPER, another mercenary.

Cooper's the quiet muscle of the bunch, a weapons specialist. He finishes loading a massive gun, essentially a hand-cannon. It's aimed at Nash's grimacing aircraft.

UDESKY

That's right, two of the very best I could find. No, I haven't worked with them personally, but they come with the highest recommendations.

Then --

Cooper FIRES at the grimacing aircraft. A projectile rockets into the plane and EXPLODES with a fireball.

Nash and Cooper exchange a satisfied smile.

UDESKY (CONT'D)

You've got nothing to worry about, Sir. This is going to be a piece of cake.

Pieces of the demolished craft come raining down.

12 EXT. EXCAVATION BASE CAMP, FT. PECK LAKE, MT - DAY 12

CLOSE ON a man's hand, carefully scraping the stone away from a dinosaur fossil. We follow his hand back as he wipes off his sweaty brow, revealing him to be BILLY BRENNAN, 25, an associate professor and site manager. He's a charmer.

Looking past him, we see CHERYL, 21, a junior at State. She's one of a dozen COLLEGE STUDENTS working at the site, and the one most smitten with her supervisor.

CHERYL

Billy? I don't think I'm doing this right.

He scoots over, lying down beside her. Checks her work.

(CONTINUED)

BILLY
You need to go slowly. See, just take a little
at a time.

She's not listening, just watching his eyelashes.

CHERYL
I can never tell what's bone and what's rock.

BILLY
Technically, it's all rock. The calcium in the
bones is replaced during fossilization. But
you can feel the difference. See? Rough,
smooth. Rough, smooth.

He runs her bare fingers over two different patches, showing her. After a pregnant pause, she runs her finger along his stubbly chin...

CHERYL
Rough.

...and along his lips.

CHERYL (cont'd)
Smooth.

Billy may not have started this flirtation, but he's not ending it either. It's then that a

SHADOW

falls across them. Billy looks up to see...

BILLY
Dr. Grant!

Grant has just returned, a bag over his shoulder.

GRANT
Mr. Brennan.

CUT TO:

12A EXT. WALKING TO THE MAIN TENTS - DAY 12A

Billy takes one of Grant's bags, talking as they go.

(CONTINUED)

BETH GOSSIGAN

BILLY
How was your trip? Profitable?

GRANT
We'll be broke in four weeks.

BILLY
Three weeks. I had to rent some equipment.

cross into one of the tents, which only has two "walls." On
ct-taped table, a dusty Macintosh is feeding data into a
ange machine the size of a dorm refrigerator. An arm sweeps
and forth across a tray of fine sand.

GRANT
You rented an automated litter box.

BILLY
It's a rapid prototyper. I feed in the scan data from the raptor skull, then computer breaks it into thousands of slices which this thing prints, one layer on top of the other. It's the future of paleontology.

GRANT
Not if it can't dig.

arm stops and suddenly the tray of sand shakes, dropping
through holes in the bottom to reveal an object the size of
n's fist.

BILLY
I give you a raptor's resonating chamber.

nt hates technology, but he can't help but be amazed by the
lt. He lifts the strange object up, shaking out the
aining sand.

uts it to his lips and blows through it like a conch shell.
resulting SOUND is unique and piercing, the cry of an
ent animal. Grant is speechless with excitement. And so he
s it again and again, producing different SOUNDS and
inations.

ing, Billy looks up to see a MAN and a WOMAN getting out of
dillac. Cheryl is pointing them in the direction of the

BILLY (CONT'D)
(falsely casual)
Oh, I forgot to tell you. [illegible] wanted to come by and tal[illegible] told them you'd be happy to s[illegible] maybe even go to dinner.

GRANT
Absolutely not.

BILLY
They're here.

GRANT
What?

Only now does Grant realize these [illegible]
Putting on a friendly smile, Billy g[illegible] couple

MAN
Dr. Grant?

GRANT
Yes?

MAN
(extending his ha[illegible]
Paul Kirby. Kirby Enter[illegible]
(reaching into h[illegible]
pocket)
My card.

PAUL KIRBY is a talkative, optimistic [illegible] no "off" switch. His wife AMANDA [illegible] friendly, is harder to read. There seems to be [illegible] exhaustion behind her eyes.

GRAN
What can I do for you, M[illegible]

PAUL
Well sir, I am a great a[illegible] of yours, and I have an *extremely* inter[illegible] to discuss. Would you let [illegible] you to dinner tonight? [illegible]

GRANT
You know, I've been trav[illegible] tired. Maybe some other [illegible]

PAUL
I guarantee it'll be worth your while.

Behind Kirby, Billy furtively rubs his thumb and fingers together, indicating the guy is loaded.

Grant musters a weak smile.

GRANT
It'd be my pleasure.

13 INT. HELL CREEK BAR AND GRILL, JORDAN, MT - NIGHT 13

They're only halfway through the entree, but Grant is ready to bolt. It's only Billy who's keeping him from being rude.

PAUL
First off, let me say as dinosaur enthusiasts, Amanda and I have admired your work for years.

AMANDA
It's truly, what, inspiring.

GRANT
Thank you.

It's everything Grant can do just to be polite. He desperately wants to leave and get back to his dig.

PAUL
Amanda and I, well, we just love the outdoors. Heck we've been on pretty much any adventure tour they can come up with: Galapagos, K2, the Nile...

AMANDA
We even have two seats reserved aboard the first commercial moon flight.

Billy nudges Grant.

GRANT
Hmmm.

PAUL
Now, for our wedding anniversary this year we wanted to do something really special, something...

He places his hand on his wife's.

AMANDA
...once-in-a-lifetime.

PAUL
We've arranged for a private airplane to take us flying over Isla Sorna. And we want you to be our guide.

The Kirbys look to Grant as if they've offered him an amazing gift. But Grant just sighs and smooths the tablecloth.

GRANT
That's a very nice offer, Mr. Kirby, but I'm afraid I'm much too busy. If you like I can refer you to a number of highly qualified...

PAUL
No, no, see Dr. Grant, you're the best. You've seen these animals in the flesh. No one else can come close to you.

GRANT
I'm flattered, but I've taken this little adventure tour. And with the air restrictions they've imposed after the incident in San Diego, you can't fly low enough to see anything of interest.

Paul is momentarily stymied, but Amanda rallies.

AMANDA
You see, that's just the thing. Paul and I have special permission to fly low.

BILLY
How low?

PAUL
Well, I'm no aviation specialist. But I do know it's a heck of a lot lower than anyone else.

(CONTINUED)

AMANDA
From what I understand, it's pretty much whatever we want.

GRANT
That's hard to believe.

PAUL
Let's just say that through my business -- imports/exports, emerging markets -- I've made some friends in high places. In this case, the Costa Rican government.

AMANDA
Dr. Grant, you don't know how important it is for us to have you come along. It would make all the difference.

Grant is trying to find another way to say no, when Paul pulls out his checkbook.

PAUL
And of course, we're prepared to make a sizeable contribution to your research here.

Billy looks to Grant. Don't say no.

PAUL (cont'd)
I can write all kinds of numbers on this check. Just tell me what exactly it would take.

We HOLD ON a conflicted Dr. Alan Grant.

CUT TO:

14 **EXT. SKY - DAY** 14

NNNNNRRRRRRNNNNNRRRRR...

A SMALL AIRPLANE - a Beechcraft Kingair 200 Turboprop, to be exact - cruises through clear blue skies.

15 INT. PLANE - DAY 15

Grant re-settles, trying to get comfortable. Billy is across from him, finishing cleaning his camera lenses before putting them back in a ragged case.

GRANT
Even with what I pay you, you could get a better bag.

BILLY
No way. This one is lucky. Couple years ago some buddies and I went hang gliding off these cliffs in New Zealand. Updraft sent me right into the side. BOOM!

GRANT
That does sound lucky.

BILLY
It was this strap alone that saved my life. Got caught on a rock as I was falling.

GRANT
Reverse-Darwinism. Survival of the most idiotic.

Because he hasn't really said it...

BILLY
Listen Alan, I really appreciate you bringing me along.

GRANT
The bones will be there when we get back. That's the nice thing about them. They never run away.
(beat)
And besides, you got me into this. I don't intend to be alone with these people.

ON PAUL AND AMANDA

sitting near the front of plane. Paul draws a long, nervous breath and looks at Amanda. She seems just as tense.

Finally finding a comfortable position, Grant puts his hat over his eyes, ready to take a nap.

(CONTINUED)

Done with his camera, Billy turns to someone just off screen.

BILLY
So how do you know the Kirby's?

And we reveal...

Mercenary Cooper, the weapons specialist we met earlier. He's wearing sunglasses so dark you can't tell whether he's staring at you or fast asleep.

He doesn't answer. Did he even hear? And then --

COOPER
Through our church.

BETH GOSS EGAN

16 EXT. SKY - DAY 16

The plane continues onward.

17 INT. PLANE - DAY / HOURS LATER 17

Grant slowly wakes in his chair, groggy. All the other passengers are fast asleep. Then Grant turns to his right.

A RAPTOR

sits beside him. The dinosaur eyes him curiously, then opens his mouth...

RAPTOR
Alan.

And then it STRIKES.

18 INT. PLANE - DAY 18

Grant wakes up with a start, disoriented. Billy is leaning over him.

BILLY
Alan. We're almost there.

The adrenaline still surging through him, Grant turns and looks

THROUGH THE WINDOW.

18 CONTINUED: 18

Clouds obscure the view, then part to reveal

ISLA SORNA

rising majestically out of the water.

19 EXT. SKY - CONTINUOUS DAY 19

We watch the plane descend sharply to the island.

20 INT. PLANE - CONTINUOUS DAY 20

In various combinations, Grant and Billy, Paul and Amanda look out the windows at the amazingly green island.

Cooper looks out through a window of his own.

BETH GOSS EGAN

21 INT. COCKPIT - CONTINUOUS DAY 21

Here we find the rest of the crew from the junkyard. Nash is piloting.

A VOICE comes over their radio headsets.

RADIO VOICE
(Spanish accent)
Unidentified aircraft approaching Isla Sorna, this is San Juan approach. You are flying in restricted airspace. Immediately turn to coordinates two-zero-zero. I repeat redirect to...

A look to Nash, then Udesky switches off the radio.

22 EXT. PLANE - CONTINUOUS DAY 22

The plane now descends to a mere hundred feet above the treetops.

23 INT. PLANE - CONTINUOUS DAY 23

Paul puts his hand atop Amanda's as they stare intently out the window.

(CONTINUED)

23 CONTINUED: 23

Billy looks to Grant.

BILLY
Admit it. You're excited.

Grant will admit nothing.

Calling back from the cockpit...

UDESKY
Cooper! Yell up if you see anything!

COOPER
(yelling back)
No, I thought I'd keep it to myself.

Suddenly Grant spots...

BETH GOSS
EGAN

GRANT
There. There! An apotosaur. Look at the coloration.

BILLY
(amazed)
I'm so used to seeing bones. It's weird to see skin.

GRANT
Mr. and Mrs. Kirby! If you look out the right you can see...

But Paul just waves him away with a hand, staring intently out his window. We HOLD ON Grant a moment, thinking that odd.

24 **INT. COCKPIT - CONTINUOUS DAY** 24

Udesky puts down his binoculars.

UDESKY
South shore is clear. The rest is rocks.

NASH
Are we on?

UDESKY
We're on.

25 INT. MAIN CABIN - CONTINUOUS DAY 25

Looking out the window, Grant notices they're flying awfully low. Just then, he hears a MECHANICAL HUM and a LOW RUSH from outside. Not wanting to believe --

GRANT
That's not the landing gear?

Paul, Amanda and Cooper don't respond.

GRANT (CONT'D)
What, you're...
(realizing)
You can't land.

Paul turns back to him.

PAUL
Dr. Grant if you'd just sit tight, we'll explain this all in a jiffy.

GRANT
This plane cannot land!

AMANDA
It's going to be all right. Just...

Grant is out of his seat, heading for the cockpit. He'll wrestle the controls if he has to.

Cooper grabs him, pulling him back. Grant starts to struggle, but he's certainly no match. A well-practiced fist hits him dead on.

CUT TO BLACK.

26 OVER THE DARKNESS 26

we hear Amanda's voice, strangely distant but amplified.

AMANDA
Eric! Eric! Are you there honey? Ben! Erriccc!

Her calls continue as we FADE UP to...

27 INT. PLANE - DAY 27

GRANT'S P.O.V. -- blurry and disoriented. He finds himself lying on the floor of the plane.

Seeing him come to, Billy helps him slowly get up. Grant's head is pounding.

GRANT
Tell me we didn't land.

By his expression, we see Billy would have to lie.

BILLY
I think they're looking for someone.

28 EXT. LANDING STRIP, ISLA SORNA - DAY 28

The jungle has almost reclaimed this patchy vine-covered runway. The airplane is parked at one end.

Nash, Udesky, and Cooper are checking their weapons.

Amanda is at the edge of the tarmac calling into the jungle on a BULLHORN.

Billy and a groggy Grant emerge from the airplane. Paul trots over.

PAUL
Dr. Grant, are you alright? I'm so sorry we had to be so...

The three mercenaries are now walking into the jungle with their guns.

GRANT
What the hell is going on? What are they doing?

PAUL
Establishing a perimeter. Making it safe. These guys are really good. One of them was a Green...

(CONTINUED)

28 CONTINUED: 28

GRANT
Mr. Kirby, trust me, on this island, there is no such thing as safe. We have to get back in this plane...

Grant looks to Amanda, who shouts through a bull horn.

AMANDA
(on bullhorn)
ERRR-IIIC!

GRANT
At least tell your wife to stop making so much noise! We're food to these animals.

PAUL
(yelling)
Amanda! Honey! Dr. Grant says it's a bad idea!

AMANDA
(on the bullhorn)
What?

PAUL
(pointing broadly at Alan)
He says it's a bad idea!

AMANDA
(on the bullhorn)
What's a bad idea?

BETH GOSSIGAN

As if on cue, there is a DEAFENING ROAR from the jungle.

Everyone turns toward the sound and freezes.

PAUL
(to Alan)
What was that?

Grant doesn't answer, still listening to the reverberations.

BILLY
(low)
Is it a rex?

GRANT
I don't think so.

(CONTINUED)

Billy and Paul breathe a small sigh of relief.

GRANT (CONT'D)
Sounds bigger.

Nash and Udesky come SPRINTING out of the jungle, headed for the plane.

UDESKY
We gotta go, now!

PAUL
What's the problem? Can't you guys...?

As Udesky and Nash sprints past, Paul is interrupted by a second, closer, DEAFENING ROAR. He pales.

UDESKY
Everybody in the plane! Now!

29 **INT. PLANE - CONTINUOUS - DAY** 29

Udesky waits by the door, hustling everyone inside. Nash hurries into the cockpit. Everyone scrambles to a seat. Amanda climbs in next to Paul.

AMANDA
We can't just...

PAUL
Don't worry, honey. We'll circle around and come back.

Udesky closes the door.

BILLY
What about the other guy?

UDESKY
Coop's a professional. He can handle himself.

A blood-curdling SCREAM echoes through the jungle followed by MACHINE GUN FIRE.

NASH
(yelling back)
We're going!

29 CONTINUED: 29

Udesky climbs into the copilot's seat, and Nash revs the engine.

30 EXT. RUNWAY - DAY 30

The plane starts down the runway.

31 INT. PLANE - DAY 31

The passengers bounce in their seats as the plane picks up speed down the overgrown strip.

32 EXT. RUNWAY - DAY 32

Suddenly, two hundred yards ahead of the plane,

COOPER

emerges from the jungle. He stands in the middle of the runway, waving one arm wildly. His second, badly injured arm hangs limp by his side.

COOPER
Come on, Nash. Slow down, buddy.

BETH GOSS EGAN

33 INT. THE COCKPIT - DAY 33

Nash spots Cooper, shoots a glance at the airspeed indicator.

NASH
Coop, you know I can't do it, pal.

He slams down full throttle in an attempt to reach flying speed.

Seeing that Nash has no intention of stopping, Paul shouts from the cabin.

PAUL
What are you doing? That's Mr. Cooper!

34 EXT. RUNWAY - CONTINUOUS - DAY 34

We are looking down on Cooper from behind. As the plane approaches,

(CONTINUED)

34 CONTINUED: 34

A SHADOW

falls over the injured mercenary. Then, with brutal speed, an ENORMOUS BEAST seizes him in its massive jaws and lifts him into the air.

From this angle we get only a glimpse of a long crocodilian snout, powerful clawed forearms and spiny sail rising from the creature's back.

35 **INT. PLANE - CONTINUOUS - DAY** 35

All eyes are on the creature as it devours Cooper. Amanda turns away in horror.

AMANDA
Oh, my God! Paul, my God!

36 **INT. THE COCKPIT - CONTINUOUS - DAY** 36

Looking through the windshield, we see the creature is directly in the path of the plane.

Nash pulls back on the stick. The plane rises.

But the left propeller clips the flank of this enormous dinosaur, SNAPPING the blade.

Blood sprays the windshield and side windows.

37 **EXT. RUNWAY - CONTINUOUS - DAY** 37

The turboprop banks into the jungle, out of control.

38 **INT. PLANE - CONTINUOUS - DAY** 38

The passengers are thrown about as the craft CRASHES through trees, tearing off a wing and pieces of the tail.

Finally coming to rest in the jungle canopy, the plane settles in the trees.

SILENCE.

The passengers slowly recover and have a look around. Foliage blocks most windows, making it impossible to see out.

BILLY
Is anyone hurt?

Checking themselves, everyone seems pretty much intact.

Still thinking himself in charge...

UDESKY
Quiet! We're okay. Let's everybody just stay put.

He attempts to turn on the cockpit radio, but it's dead.

NASH
Who's got the sat-phone?

PAUL
Right here!

Paul hands the bulky phone up to Nash, who dials out.

Grant unstraps himself, climbs back to the side door and shoves. The door opens a few inches before hitting a branch.

He looks out and lets out a quiet gasp as the ground reels

THIRTY FEET BELOW.

He quickly shuts and latches the door.

CLOSE ON the sat-phone, pressed against Nash's ear.

RECORDED VOICE
We're sorry. All circuits are busy. Please try your call again later...

NASH
Shit!

PAUL
What is it? What's the matter?

Amanda SCREAMS.

A huge reptilian face appears in the cockpit window. Everyone else SCREAMS now.

The plane LURCHES - and we hear a deep GROWL.

The passengers hold tight, paralyzed. Nash buckles himself into his seat.

Suddenly, the plane is YANKED from side to side. Battered this way and that, the terrified passengers tightly grip their seats.

Finally, the horrible sound of WRENCHING METAL as the nose of the plane is RIPPED RIGHT OFF.

Nash and Udesky are suddenly sitting in open air. The nose of the plane is tilting downwards, the jungle floor far below.

The passengers hang almost vertically in their seats.

Debris tumbles out the open end of the plane, some of it striking Nash in the head.

Udesky unbuckles his seat belt and climbs back up into the cabin. Nash follows.

Suddenly, a long snout with dagger-like teeth pushes past the cockpit seats, opens wide, and

CLAMPS DOWN

on Nash's legs.

The pilot CRIES OUT in agony. The other passengers grab onto his arms, trying to pull him back. But it's no use. The dinosaur rips Nash out of their grasp and down the aisle.

Nash desperately grabs on to a seat cushion, then watches in horror as the fabric RIPS AWAY. He's pulled out of the plane and quickly devoured.

It's a horrifying sight, but no one can turn away.

Pleased with the appetizer, the creature comes back for the main course.

Grant tries to force open the jammed rear door. Billy tries to help, but the door won't budge.

The dinosaur JAMS its snout into the fuselage and lunges for Amanda in the first row. She yanks her legs back as the jaws SNAP SHUT.

Behind Amanda, Billy reaches forward, UNSNAPS her seat belt and pulls her into the next row back.

The others unsnap their belts and crowd into the rear of the passenger compartment.

The shift in weight sends the fuselage tipping backwards.

39 **EXT. JUNGLE - CONTINUOUS - DAY** 39

The plane breaks free of the tree limbs and DROPS tail-first to the jungle floor.

It SLAMS hard, then flips over onto its roof.

40 **INT. PLANE - CONTINUOUS - DAY** 40

The passengers are sprawled on the ceiling of the plane, dazed by the impact. Everyone is cut and bruised.

Out of the open cockpit, they see two approaching dino feet.

A window near Amanda fogs over with condensation. When it clears, she finds herself looking right into an enormous eye.

Then all hell breaks loose as the plane is SLAMMED across the jungle clearing.

The passengers are hammered against the walls of the plane, tumbling like socks in a dryer. Debris, seats and luggage fly everywhere.

41 **EXT. JUNGLE FLOOR - CONTINUOUS - DAY** 41

The plane comes to an abrupt halt as it SMASHES into a tree.

A gargantuan FOOT steps on the fuselage and FLATTENS it like a paper tube.

42 **INT. PLANE - CONTINUOUS - DAY** 42

Inside, windows EXPLODE, raining glass over the passengers. As the walls compress, Udesky becomes trapped in the rear of the plane, the others in the front.

BILLY

Over here!

Udesky dives into the narrowing gap, and Billy pulls him the rest of the way through.

Billy is as terrified as the rest of them, but he thrives under this rush of adrenaline.

Then a huge CLAW digs into the skin of the fuselage and begins to slowly PEEL the plane open. Grant looks up in dread at the widening tear.

GRANT

This way!

Grant leads the group out the open end of the cockpit. They make a mad dash for the jungle.

A tremendous ROAR causes Billy to look behind them. He can't help but steal a glimpse of this terrifying, but utterly fascinating, animal.

Grant yanks him forward.

BETH GOSS
SAM

43 EXT. JUNGLE - DAY 43

With Grant in the lead, and Udesky taking up the rear, the group tears through the jungle.

Concealed by the dense undergrowth, the unseen dinosaur bears down on them — mowing down young trees which TOPPLE all around them.

Grant spots a grove of

HEAVIER TREES

and leads the group into it.

The dinosaur cannot fit between the thick trunks. It ROARS at the fleeing humans, searching desperately for a route after them.

The group continues their relentless pace, putting as much distance as they can between themselves and the beast. Paul Kirby looks like he's about to have a heart attack. Even Billy is gasping for air.

43 CONTINUED: 43

They stop, thinking they've outrun it.

Grant directs the group through some underbrush and into --

44 EXT. CLEARING - CONTINUOUS - DAY 44

Our friends stop dead in their tracks. Amanda stifles a cry.

Before them lies an immense unmoving SAUROPOD.

GRANT
Don't worry. It's dead.

Then a full-grown bull

TYRANNOSAURUS

rises up behind the carcass. It was feeding, its mouth mottled with blood and carrion.

BETH GOSS EGAN

Grant FREEZES.

GRANT (CONT'D)
Nobody move a muscle.

Remember: the T-Rex tracks motion.

Obeying, the group FREEZES for a few long beats. Then Udesky takes off running.

And T-Rex ROARS.

Everyone runs. T-Rex is right behind them.

45 EXT. JUNGLE - DAY 45

Dashing back the way they came, the group suddenly comes face to face with --

THE FIRST MONSTER.

(CONTINUED)

We now get our first full unobstructed view of the gigantic creature, SPINOSAURUS AEGYPTICUS. Over forty feet long and twenty-five feet high, the dinosaur has a bony sail along its back. Its head is crocodilian with rows of long, curving teeth. Sinewy six foot arms terminate in three fingered hands with fourteen inch claws.

Nowhere else to run, the group scatters into the brush as the two behemoth predators rush forward, their ROARS thunderous.

Paul and Amanda scramble in one direction, Billy and Udesky in the other. But Grant can't go anywhere - his foot is stuck between two branches.

He manages to free himself as the two dinosaurs approach. They'll have to deal with each other before eating the humans.

Grant dives down between two fallen trees as Spinosaurus and T-Rex circle one another like gladiators, each searching for the other's weakness.

Lying flat on his back, Grant lets out a terrified GASP as the giant foot of Spinosaurus lands across the two trunks mere inches above his face.

Spinosaurus lunges forward, powerful jaws open wide.

But T-Rex sidesteps the assault, its tail knocking down small trees as it spins out of the way.

In the trees, Paul and Amanda scurry again for cover.

Between the fallen trunks, Grant attempts to get away on his hands and knees.

T-Rex presses the attack, slamming its tail into the flank of its adversary. Spinosaurus is knocked back, and Grant is again forced to duck for cover.

As Spinosaurus struggles to regain its balance, T-Rex dives forward. Spinosaurus is driven backwards as T-Rex tries to grip its throat.

Amanda yanks Paul out of their path. They scramble over to Billy.

Now on its side, Spinosaurus fights back ferociously. It slashes at T-Rex with its long arms and razor sharp claws, then finally kicks the animal with one mammoth foot.

45 **CONTINUED: (2)** 45

Tyrannosaurus staggers back, wounded.

Down below, Grant is splashed by the blood pouring from the dinosaur, as he slowly makes his way toward his fellow humans.

Spinosaurus lunges for T-Rex with gaping jaws and manages to topple T-Rex off its feet and sends the flailing dinosaur to the ground.

With an earth-shuddering CRASH, the dinosaur lands between Grant and the rest of the group.

The companions scurry out of the way, but as they do so, the head of T-Rex now lands almost directly on top of them.

Plastered against an immense tree, the group watches in horror as T-Rex starts to rise but is thrown back down as Spinosaurus latches onto its throat.

Spinosaurus crushes the life out of its adversary, and T-Rex opens and closes its jaws mere inches from our terrified friends.

Finally, Grant reaches the others.

GRANT
Come on!

Spinosaurus lets out a victorious HOWL, and the blood-drenched professor leads the group through the undergrowth.

BETH GOSS GAN

46 **EXT. JUNGLE - DAY** 46

Winded from running, Paul is caught off-guard as a furious Grant slams him back against a tree. Only one thing he wants to know --

GRANT
Why did you bring us here?

Paul is too startled to speak. Udesky tries to step in, but Grant holds him back with a look.

AMANDA
Our son is on this island. We need your help to find him.

(CONTINUED)

Still crunched against the tree, Paul pulls out a photo from his shorts pocket.

PAUL
This is him. Eric. He's thirteen now. He's just about the greatest kid in the world.

Letting go of Paul, Grant takes the photo, a Sears-style portrait of the boy we saw parasailing at the beginning. He shakes his head, disbelieving. He hands the photo to Billy.

The group splits into two sides -- Paul and Amanda, Grant and Billy -- with Udesky stuck in between. Dialogue overlaps in places.

AMANDA
He's with a man named Ben Hildebrand.

BILLY
Who's that?

PAUL
Her new boyfriend.

AMANDA
A friend. We were vacationing. Eric wanted to see this island and the dinosaurs, so Ben found a guy who would take them parasailing. They never came back.

PAUL
We called everyone, did everything we could. Because of all the controversy over this island, no one will step in. Costa Rica says it's a no-fly zone, it's their own damn fault. Guy at the U.S. Embassy -- our U.S. Embassy -- said we should "accept the inevitable." You believe that?

GRANT
So you hired these mercenaries.

UDESKY
We prefer "recovery specialists." We do overseas custody issues and...

GRANT
(interrupting)
Then you duped us into coming here.

PAUL
We needed somebody who knew the lay of the land. Somebody who'd been to this island before.

GRANT
(disbelieving)
I have never been to this island!

PAUL
Sure you have. You wrote that book...

BILLY
That was Isla Nublar. This is Isla Sorna. The second island.

PAUL
(low, to Udesky)
I didn't know there were two islands.

AMANDA
Still, you survived the dinosaurs before. You saved those kids.

GRANT
A few of us survived. A lot more died. And we were better prepared and better armed.
(finally)
How many days have they been missing?

A look between Amanda and Paul.

PAUL
Eight weeks.

Grant and Billy are speechless. It might as well be eight years.

GRANT
After what you've seen today, you really think your son could be alive?

AMANDA
He's smart, Dr. Grant. And he knows so much about dinosaurs.

Before anyone else can speak, Grant puts his hand out. He wants everyone to shut up while he plans their next move.

GRANT
No. I'm sorry, but no. We'll salvage what we can from the plane. Then we head for the coast. There may be a boat left, something to get us off this island.

PAUL
Dr. Grant, we're not leaving without our son.

GRANT
You can stick with us, or you can go look for him. Either way, you're probably not getting out of here alive.

With that he leaves. A beat later, Billy follows. He has genuine sympathy for the Kirby's, but he's logical enough to know Grant is right.

BACK WITH PAUL AND AMANDA

They look to Udesky.

PAUL
What do we do?

Udesky is clearly at a loss, but for everyone's reassurance he tries to muster some brio.

UDESKY
Well, I think we should start searching. In the direction they're going.

PAUL
Excellent.

They follow after Grant and Billy.

47 **EXT. PLANE CRASH SITE - DAY** 47

The five survivors forage through the wreckage, trying to find anything useful. The task is grim. Mindful of Grant's warnings, they move quickly and quietly.

Udesky picks a gun out of the swampy water. The barrel is bent almost 90 degrees, useless.

Billy finds his camera, intact.

(CONTINUED)

Digging a change of clothes out of his suitcase, Paul steps around the side of the plane to change. He's in his underwear before he notices Amanda is also there changing.

PAUL
Sorry.

AMANDA
Nothing you haven't seen before.

A beat. Amanda looks over as he gets dressed.

AMANDA (CONT'D)
How much weight have you lost?

PAUL
Twenty, twenty-five pounds. I've been swimming at the Y.

AMANDA
You hate to swim.

PAUL
People change.

A nod to mean, that's the truth.

PAUL (CONT'D)
You look good.

AMANDA
So do you.

They make brief eye contact, which Amanda breaks.

Around the side, Billy is taking photos of a giant footprint the dinosaur left in mud during its attack on the plane. Grant looks over.

GRANT
How would you classify it?

BILLY
Obviously a superpredator.
(best guess)
Suchimimus. That snout.

GRANT
They never got that big.

BILLY
Baryonyx?

GRANT
Not with that sail.
(Billy gives up)
Spinosaurus Aegypticus.

BILLY
I don't remember that on InGen's list.

GRANT
That's because it wasn't on their list. Who knows what else they were up to?

Billy looks past Grant to see Paul approaching. He's struggling with the straps on his backpack, turning in circles.

Billy regards him with suspicion.

BILLY
So Mr. Kirby, tell me. When you climbed K2, did you base camp at 25- or 30,000 feet?

PAUL
Thirty-thousand, I think. Closer to the top.

BILLY
About a thousand feet above it, actually.
(closer)
Most mountain-climbers remember how tall the mountains were.

Paul knows he's caught.

GRANT
There is no Kirby Enterprises, is there?

PAUL
There is. I own a place called Kirby Paint and Tile Plus. We're out in the Westgate Shopping Center in Enid, Oklahoma. The "plus" is for bathroom fixtures, fireplace accessories, patio furniture. Stuff like that.

BILLY
I don't suppose that check you wrote us is any good.

(CONTINUED)

UDESKY

He paid us half up front. Cash.

PAUL

Mortgaged everything we had to do it. Even the store. And if we make it off this island with my son, I swear, I'll make good on the money I owe you. I don't care if it takes me the rest of my life.

Grant and Udesky exchange a dubious glance.

UDESKY

However long that is.

48 EXT. JUNGLE PATH - DAY 48

BETH GOSS

LEGAL

Amanda, Paul, Bill, Udesky and Grant walk through the jungle.

AMANDA

Eric!

GRANT

Quiet!

PAUL

(loud whisper to Amanda)

Stop that. Dr. Grant says this is dangerous territory.

AMANDA

Well we should split up or something. We can cover twice the area.

PAUL

No, Dr. Grant says...

AMANDA

Dr. Grant says this, Dr. Grant says that...

PAUL

Well what's the use of hiring an expert if you're not going to listen to him?

AMANDA

Because "Dr. Grant" isn't looking for Eric. Dr. Grant is looking for the coast.

48 CONTINUED: 48

PAUL
Fine...and when the Tricyclatops comes after you, don't come crying to me.

AMANDA
Oh, don't worry about that.

PAUL
What?

AMANDA
Nothing.

PAUL
What did you say?

AMANDA
Nothing.

PAUL
What did you say!

AMANDA
Just drop it Paul!

BETH GOSS EGAN

The Kirby's conversation trails off into the jungle. Udesky moves up next to Grant and Billy.

UDESKY
If they split up, I'm going with you.

And as they continue forward, Billy spots something in the trees ahead.

BILLY
Hey Alan, look at this.

49 EXT. JUNGLE CLEARING - DAY 49

A parasail chute is caught in the branches of a tree. A yellow life vest hangs limply from a bush.

Paul rushes over, unsnags it, and examines the label.

PAUL
Young adult.

AMANDA
Eric...

UDESKY (O.S.)
Hey. Got something here.

All turn to see Udesky holding up a camcorder encased in a waterproof shell.

AMANDA
That's Ben's!

She grabs it from Udesky and pops open the housing. She tries the power switch on the camcorder, but the battery's dead.

Udesky pulls a flashlight from his pack and looks to Amanda.

UDESKY
Here, give it to me.

And as Udesky fiddles with the flashlight, Grant and Billy consider the parasail.

BILLY
It looks intact.

GRANT
We should take it with us to signal a plane.

UDESKY (O.S.)
I think I've got it.

Udesky has rigged the wires on the flashlight so that the batteries can be used to power the camcorder.

He brings a live wire to the back of the camcorder. A red power light comes on.

AMANDA
It works!

UDESKY
I don't know for how long.

Udesky swings the tiny screen out and pushes play. The others crowd around.

ON THE SCREEN

Eric and Ben play frisbee on the beach.

PAUL (O.S.)
(excited)
That's him. That's Eric!

AMANDA (O.S.)
I filmed this the morning they left.

Ben catches the frisbee, checks his watch and motions to Eric.

Eric runs over, and Ben puts his arm around him as they mug for the camera.

Paul reacts to this image but holds his tongue.

THE VIDEO SCREEN -

The image now CUTS to a shot from aboard Enrique's boat speeding toward ISLA SORNA -- the start of the movie. Eric points excitedly at the island and smiles at the camera.

We replay the opening moments of the movie from Ben and Eric's perspective, soaring high until...

ERIC
Ben!

BEN
Unclip the line!

THE JUNGLE -

A PAN from face to face to face of all watching this tape with a mixture of hope and nausea.

ON THE SCREEN -

Angle again with Ben's legs in the foreground. Falling fast.

BEN (CONT'D)
Hang on! Hang on buddy!

Now the camera penetrates the jungle canopy and the picture and sound become complete chaos: SCREAMS from them both, branches BREAKING, flashes of Ben and Eric's frightened faces as the camera is buffeted in all directions.

With a lurch the terrifying descent is finally over, and the jungle floor is just ten feet away, swaying back and forth beneath Ben and Eric's feet.

BEN (CONT'D)
Are you okay, buddy?

There's GURGLING to his voice. Ben may be more hurt than he's letting on.

ERIC
(through his sobs)
I don't know. I think so.

BEN
We're okay. It's going to be okay. Here, get ready. I'm going to unhook you.

The sound of FUMBLING is followed by the sight of Eric DROPPING into frame, landing on the ground and rolling. He stands and looks back up at Ben.

ERIC
I'm all right.

BEN (OS)
(weaker)
We're going to get out of this, pal.

And on that, the power and picture fade away.

BACK ON PAUL AND AMANDA - overjoyed.

PAUL
See? He's okay. He's alive! Everything's going to be all right now.

Amanda brings a hand to her mouth, silently nodding her head.

Grant and Billy exchange a dubious look, then begin pulling the parasail out of the tree. As they do so, the sail gets caught on a branch.

They pull harder. The branch bends, but the sail won't come loose. One last tug and then, SNAP. The branch break, the chute falls away reveal

A SKELETON.

BETH GOSSIGAN

It swings down directly at Amanda. She SCREAMS.

Finally, the others are able to pull her away. As they untangle the lines, the men are able to get the first view of the remains of Ben Hillenbrand, still caught in his harness.

Amanda's knees buckle. Regaining her balance, she runs off into the jungle.

Paul quickly follows.

PAUL (CONT'D)
Amanda!

50 EXT. THICKET - DAY 50

Reeling, Amanda comes to a stop in an area with thick undergrowth. It's darker here, very still and quiet.

She tries to calm herself, but each effort to suppress just makes her more emotional. She's surprised as Paul wraps an arm around her to comfort her. But she doesn't fight it.

PAUL
I'm sorry Amanda. I am. And I'm sorry for the things I said about him.

AMANDA
No, it's...

PAUL
I know you liked Ben. I had no right to...

AMANDA
(frustrated)
It's not about him. It's Eric. He's alone out here somewhere. Our baby is all alone.

Saying it aloud, the reality sinks in for both of them.

AMANDA (CONT'D)
I guess I was hoping that with Ben around, there'd be someone to keep him safe.

Checking in on his clients, Udesky stops at the edge of the thicket. Something raises the hairs on the back of his neck.

UDESKY

Dr. Grant!

He nods for the others to take a look at this. They head over, Grant at the rear.

As he approaches, Billy is packing up the rest of the chute in a backpack. He stops short from what he sees.

Looking down, we CIRCLE across the jungle floor. Here we find a strange, hollowed-out construction made of sod and branches. Maybe six feet around.

Just now noticing the others' stares, Paul looks down into one of the bowls at his feet, a half-buried nest. It's filled with football-sized eggs, laid in a spiral.

And this isn't the only nest. Amanda counts twelve in all, laid out in an oddly symmetrical pattern.

The last to arrive, Grant identifies the species in a horrified instant.

GRANT

Raptors.

SMASH CUT TO:

51 EXT. FURTHER IN THE FOREST - DAY 51

The party blasts through the forest, trying to keep up with Grant. They haven't even had time to ask --

AMANDA

(to Paul)

What is a raptor?

Paul has no idea.

UDESKY

They don't look that big. I mean, comparatively.

GRANT

If we come across one, we might live.

PAUL

Well that's good.

51 **CONTINUED:** 51

GRANT
You never come across just one.

From the back —

AMANDA
Wait! Where's Billy?

They all stop. The only one not there is --

GRANT
Billy! Billy!

AMANDA
(almost sotto)
I thought we weren't supposed to yell.

BILLY (O.S.)
Here!

He comes in from the left. Excited, he explains to Grant --

BILLY (CONT'D)
I got some great pictures of the nest. You know this proves raptors raised their young in colonies.

Furious with his student, Grant just keeps moving. There's no time to stand and argue.

BILLY (CONT'D)
This speaks to a larger social structure, the possibility of Darwinian altruism. It changes everything.

A beat. Trying not to sound presumptuous --

BILLY (CONT'D)
We could co-write a paper.

GRANT
Ah yes, the first rule of academics. Publish or perish.

52 **SCENE PREVIOUSLY OMITTED** 52

53 EXT. RIDGE - DAY (HOURS LATER) 53

Much fatigued, the five now march upwards toward a crest.

Panting and flushed, they reach the top of the ridge and gaze into the distance.

A jungle valley stretches before them. Not far off is A VAST COMPOUND - comprised of several buildings. One building alone seems to cover several acres.

The weary group breathes a sigh of relief.

PAUL
I bet there's a very good chance Eric's in there. I'd bet my bottom dollar.

BETH GOSS GAN

Udesky and Grant share a dubious look and continue down into the valley.

54 EXT. INGEN COMPOUND - DAY 54

The group emerges from the jungle and enters the compound. They walk through an overgrown parking lot, littered with abandoned vehicles. Some are lying on their side. Others are overturned completely.

They're not going to be driving anywhere.

A troubled Grant peers through a windshield, partially caved in, like some giant head butted the glass.

And the group finally approaches the front doors of an enormous building. As they head up the front steps, we see something in the distance behind them:

CAT-LIKE MOVEMENTS

on the high ridge. Too fast to see what it was. But too ominous to dismiss.

55 INT. BUILDING LOBBY - DAY 55

Our friends now find themselves in a sparse, once quietly opulent corporate lobby now in the process of being reclaimed by the jungle. Roots and ivy poke through the floor and walls.

(CONTINUED)

In the waiting area, the cushions of sofas and chairs have been gnawed at and pulled apart. Dusty coffee mugs and filled ashtrays lie on the table. The water has turned brackish in a nearby cooler.

Sudden FLAPPING. We look up to see BIRDS nesting in the rafters. It is an eerie, haunted place.

PAUL
(calling out)
Eric! Are you here?

AMANDA
Eric!

All listen for a response. Nothing. Paul and Amanda exchange a despondent look.

Sitting on the reception counter is an official-looking telephone. Everyone has the same thought, but no one dares. Finally -

AMANDA (CONT'D)
What the hell.

Amanda puts the receiver to her ear. Nada.

With Grant in the lead, they head deeper into the building.

Unseen by the group, a fleeting SHADOW flits across the lobby's dirty windows with terrifying speed.

56 **INT. CORRIDOR - DAY** 56

A couple of vending machines stand at one end of this long hallway covered with vines.

Paul notices them and pulls change from his pockets.

PAUL
Let's see. I've got about a dollar seventy-five. How about you guys?

Billy SMASHES IN the window of one machine with his boot. Picking through the glass, he pulls out some candy bars and chips. He checks the expiration dates.

CONTINUED:

After a moment, Alan, Udesky, and Billy enter the thicket and slow to a halt. Billy is packing up the last of the parasail in a backpack.

Alan is transfixed by the sight before them. Billy too.

On the jungle floor is A STRANGE HOLLOWED-OUT CONSTRUCTION made of sod and branches. It's some three feet tall and six feet around.

TWO OTHER CONSTRUCTIONS sit nearby.

Billy snaps a couple of photos while Alan inches forward to peer inside. There he sees -

A NEST - filled with DINOSAUR EGGS - laid in a spiral.

Alan pales. He turns to Billy and whispers one word only.

ALAN

Raptors.

And as he says the words, off in the distance, we hear the cry of some herbivore, surrounded by a chorus of snarls.

BETH GOSS
EGAN

BILLY
Thank God for preservatives.

He tosses the food to the others.

Paul now turns to his own vending machine and SMASHES it with his heel. The glass refuses to break.

57 INT. HATCHING LABORATORY - DAY 57

Grant and Billy push through a set of doors to see

A CAVERNOUS HATCHING FACILITY

filled with much of the same equipment we recognize from the first island, although the sheer size of this place dwarfs any of the facilities seen previously.

As the group walks down a ramp and onto the floor, they begin to absorb the incredible array of technology: enormous cryonic freezer, their plugs pulled years ago; empty incubators; tanks of formaldehyde with dinosaur fetuses and body parts.

Machines with intricate tubing and swing arms stand beside conveyer belts crisscrossing the room at different levels.

AMANDA
This is how you make dinosaurs?

GRANT
This is how you play God.

Billy looks around at the lab. He can't help but be impressed.

BILLY
Okay if I take pictures?

Grant nods.

Billy sets his lucky camera bag down on a worktable. Two years from now, astute observers of the DVD will notice that Billy doesn't actually take his camera from the bag; he was carrying it because there wasn't room inside.

Billy pulls a new roll of film from the bag and zips it shut.

ACROSS THE LAB

Amanda is passing large cylindrical tanks with half-formed embryos floating in formaldehyde -- genetic experiments gone awry. Finally she reaches

A GIGANTIC MAGNIFIED RAPTOR HEAD

floating in one of the tanks.

Something about this specimen catches Amanda's attention. She bends forward, getting very close to the glass. She peers right into the eyes of this nightmarish creature. Then --

AN ACTUAL RAPTOR

lunges at her from behind the tank. She SCREAMS.

Fortunately the raptor can't get between the closely spaced tanks. Amanda runs.

PAUL

Amanda!

GRANT

Back out! Move!

And as the group races through the lab, the Raptor finds a larger gap between the tanks.

BETH GOSS

EGAN

58 INT. HALLWAY - CONTINUOUS - DAY 58

Paul leads the way, checking the doors for possible escape routes or hiding places. Twenty feet behind,

THE RAPTOR

rounds a corner, bolting after them. Paul ducks in the closest door.

PAUL

In here!

59 INT. DINO KENNEL - CONTINUOUS - DAY 59

The group slams the door behind them and quickly takes in the room.

(CONTINUED)

59 CONTINUED: 59

There are several rows of oversized steel cages, apparently used for containing young dinosaurs. Many of the cage doors are standing open.

The group races down a long aisle. Close behind, the raptor BURSTS into the room, ROARS.

As the Raptor gains ground, Udesky and Billy run into one of the open cages, SLAMMING the door behind them.

Grant, Paul and Amanda duck into another. Before they can swing the cage door shut behind them, however, the raptor SLAMS into it, driving the door into the cage.

They are forced back against a chain-link wall, trapped in a small triangle of space by the advancing door. The angry Raptor is now just inches away through the cage door.

Then, suddenly, the raptor looks up. We follow its gaze. The top of their triangular enclosure is wide open.

The eager raptor climbs up the chain-link door. Catching the tail of an idea, Amanda grabs the door and nods to the others.

BETTY GOSS

AMANDA
PUSH!

They push hard on the cage door, swinging it and the raptor right through the opening of the cage.

Now the raptor is trapped in a small triangular space, the door going right to the ceiling.

Amanda slides the door's bolt through the chain link wall, temporarily trapping the dinosaur.

The raptor struggles desperately, GROWLING AND SNARLING, but the cage door seems to be holding.

As everyone rushes back to the door.

The raptor begins to make a LOW, HAUNTING MOAN.

As the others head for the door, Grant lingers a step, listening to the beast's simple, melodic cry. It has the same tones as came from the model resonating chamber.

GRANT
She's calling for help.

60 EXT. COMPOUND - DAY 60

The group exits the rear of the lab building and finds itself in a large equipment yard. The CALL of the raptor is still audible as they head for the tree line.

Now the moan is ANSWERED from distant jungle quarters.

The responses quickly MULTIPLY. To the group's dismay, they soon find themselves virtually SURROUNDED by raptor CRIES both distant and near.

Grant looks around with amazement. It's vindication of his theory on raptor communication, but it couldn't come at a worse time.

BETH GOSS EGAN

Responding to the howls, a herd of grazing HADROSAURS suddenly flees across the open space. Then, in the distance behind the herd

A PACK OF RAPTORS

emerges from the jungle, coming their way.

GRANT
Head for the trees!

From the lab building, the raptor we left imprisoned now BURSTS out one of the doors and HOWLS to the pack — the same cry we heard in the lab.

The raptor pack moves into hunting formation. One ALPHA-MALE RAPTOR, slightly larger than the others, leads the charge up the middle.

Grant risks a look back. But he doesn't stop running.

GRANT (cont'd)
THIS WAY!

In an effort to escape the oncoming raptors, Grant leads the group right into the stampeding herd of hadrosaurs.

Suddenly, all is chaos. Hadrosaurs race past, splitting up our group.

Letting the others get ahead of him, Grant looks back. Much to his dismay, the raptors are ignoring the hadrosaurs.

(CONTINUED)

60 CONTINUED: 60

Indeed, the pack weaves its way through the herd -- the raptors only want them.

In the chaos of the stampede, everyone loses sight of each other.

Up ahead, Billy trips and falls. As he rolls, the strap on his camera bag breaks. He doesn't notice it's missing until he's already back on his feet and running.

Amanda and Paul keep close to each other. Further back, Grant spots Billy's fallen camera bag. He grabs it as he runs past.

Looking back, Billy sees that Grant now has his bag...

BILLY

ALAN!

GRANT

KEEP GOING!

They lose sight of each other in the rush.

61-69 OMIT 61-69

69A EXT. EDGE OF THE JUNGLE - DAY 69A

As the hadrosaurs WHIP PAST, Paul and Amanda climb up into a tree. A raptor leaps at Paul, barely missing his leg.

Trying to pull Paul up, Amanda nearly loses her balance. This time, Paul catches her.

Billy climbs up a nearby tree, in sight of Paul and Amanda.

Udesky has nearly reached a tree of his own when he finds himself

HEADED OFF

by a raptor. He turns to go the other way, but finds

THREE MORE RAPTORS.

He picks up a fallen branch as these dinosaurs cautiously approach. Not more than a few feet away, the leader of the trio stops, peering at him.

(CONTINUED)

Udesky swings hard, but the dinosaur feints. From behind him, another raptor slashes at the back of his legs, severing his muscles. Udesky CRIES OUT and drops to the ground.

IN THE TREETOPS

Paul, Amanda and Billy can hear him.

PAUL
Udesky.

AMANDA
(listening)
He's this way.

From here, the thick branches overlap, forming a kind of "second floor" above the ground. It's not easy, but you can move from branch to branch, tree to tree.

ON THE FLOOR

Unable to walk, Udesky attempts to crawl away from the animals. The effort clearly causes him great pain. Strangely, the raptors suddenly don't seem interested in him anymore.

Rather, they're "talking" among themselves. Udesky is amazed to find himself still alive.

Suddenly, one of the raptors SLASHES at him again. But it's deliberately not a mortal blow, just a very painful one. Udesky CRIES OUT, louder this time.

IN THE TREES

Hearing the new cry, Paul, Amanda and Billy move faster, now finally seeing Udesky on the ground. He's face-down, barely moving but still MOANING.

The raptors are gone.

In the lead, Amanda starts to climb down. But Paul grabs her, holds her back.

PAUL
It's not safe.

AMANDA
We have to help him.

69A CONTINUED: (2) 69A

BILLY
He's right. A predator wouldn't leave a kill wounded.

AMANDA
He's not a kill, he's still alive.

She breaks from Paul's grip and drops to the ground. She's only a foot away from the tree when

ALL FOUR RAPTORS

leap out from their hiding places. They almost catch her as Billy and Paul pull her back up on the limb.

The raptors stare up at them, angry their plan didn't work.

PAUL
They couldn't climb up, so they were trying to get us to come down.

BILLY
They set a trap.
(amazed)
They actually set a trap.

Bored with waiting, the raptors go back and finish off Udesky, making a meal of it. Up in the branches, the survivors are horrified and sickened.

Then, from deep in the forest, a new RAPTOR CRY. The feasting raptors look up, listening, then suddenly run off into the dark jungle.

PAUL
Where's Grant?

69B **EXT. ELSEWHERE IN THE JUNGLE - DAY** 69B

Climbing higher in a tree, Grant is just feet above a growing pack of raptors. He scales one branch, the next, finally reaching a perch that the dinosaurs can't jump to.

LOOKING DOWN

The entire pack is now standing still, watching him. In the center, the Alpha Male lets out a short BARK. Responding to the cry, the other raptors CALL BACK.

(CONTINUED)

As terrified as he is, he can't help but be fascinated by their communication. Like a hellish bird song, there's a rhythm to it, a structure. They're clearly talking about something.

Under his breath, Grant is able to mimic its patterns.

GRANT
What does that mean? What are you saying?

Of course, they can't answer. They just keep repeating the same "phrase."

Ready to ditch Billy's camera bag in order to climb higher -- he's had to hold it by the strap -- Grant finds his hand covered with a runny slime. He looks down at the camera bag, and that's the source. It's oozing out the bottom.

He unzips the bag to find

A BROKEN RAPTOR EGG

inside, the white and green yolk still dripping from the pieces of shell. There's another intact egg beside it.

This is what the raptors were chasing.

GRANT (CONT'D)
God damn you, Billy.

Ever the scientist, Dr. Grant tests a theory even in the face of danger: he holds up the intact egg so the raptors can see it. They suddenly go crazy, howling the same phrase but LOUDER.

GRANT (CONT'D)
It means, "Give us the egg," doesn't it? "We want the egg."
(he mimics the call)
Or does it just mean, "The Egg?"

He gently drops the bag to the ground. Although the raptors are interested, pulling out the unbroken egg, they're by no means placated. The song may have changed, but they still want Grant dead.

They begin jumping at him, eventually hopping up on each other's backs. It's only a matter of time until the reach him.

Grant moves to climb higher, but sees no branch he can reach. And then he hears the low CREAKING. A CRACK. The branch he's on is starting to give.

He looks down at the faces of his enemies, knowing he'll be their next meal. And then,

A SMALL CANISTER

lands at the base of the tree, immediately SPRAYING out a thick cloud of oily fog. It's the first of

FIVE CANISTERS

that land in the area, creating a thick cloud. It's not just smoke though, but something far more caustic.

As it hits the raptors, they immediately recoil, those closest to the canisters SHRIEKING in pain. Tumbling in the dirt. There may be a pheremonal element to the mist as well -- they seem panicked, disoriented.

Pack mentality takes over, and after the first ten raptors take off running, so do the rest, some tripping over their feet blindly.

This may be dino-tear gas, but it's not good for humans either. Up in the tree, Grant's eyes immediately burn from the vapor. He squints to see through the fog, where he spots

A HUMAN SHAPE

at the edge of the smoke.

VOICE
Come on! They'll be back!

Grant half-climbs, half-falls out of the tree, rushing to get through the heaviest of the smoke.

A SMALL DIRTY HAND

grabs his, pulling him along.

69C **EXT. JUNGLE - LATE DAY** 69C

Eyes swollen from the gas, Grant stumbles, barely able to see as the other person pulls him along. It's only now we can identify his rescuer as

ERIC KIRBY,

the boy he was brought to rescue. A lot has changed in the last eight weeks. It's not just the dirt and mud -- he's the filthiest child you've ever seen -- something primal has come out in him.

Something wild.

69D **EXT. INGEN COMPOUND - TWILIGHT** 69D

On the far side of a flopped-over vehicle, Eric pulls open a hatch -- his hiding place. The door only opens part way.

Eric motions for Grant to follow.

69E **INT. INSIDE THE BUNKER - TWILIGHT** 69E

Squeezing in sideways -- it's a very tight fit -- Grant finds himself in a space no bigger than the inside of a Datsun. lit by a small battery-powered lantern. This is where Eric has been hiding.

The minute Grant's inside, Eric goes back to work re-sealing the door. This 13-year old boy has become astonishingly efficient at staying alive.

GRANT
Eric...

The boy holds up a hand. He listens for a moment. He doesn't hear anything outside.

GRANT (CONT'D)
Eric, your parents are both here.

ERIC
In Costa Rica?

GRANT
On the island.

(CONTINUED)

Eric truly can't believe it. He hoped to be rescued, but...

ERIC
They'll never make it. I mean, they can't manage when the cable goes out.

GRANT
You'd be surprised what people can do when they have to.

Eric studies his guest, finally certain he recognizes him.

ERIC
You're Alan Grant, aren't you?
(off surprised reaction)
I read both of your books.

GRANT
Which one did you prefer?

ERIC
The first one. Before you were on the island. You liked dinosaurs back then.

GRANT
Back then, they hadn't tried to eat me.

Grant takes a better look around Eric's tiny hideaway, impressed with what he's been able to scavenge. Among the many items we see another smoke canister, some battery-powered lanterns and lots of candy wrappers. This kid's been living on chocolate for weeks.

ERIC
When InGen cleared out, they left a lot of stuff behind.

GRANT
Any weapons, radios?

Eric pulls up a long cattle prod to show Grant.

ERIC
Found this, but the battery's dead.

GRANT
It's a wonder you aren't. I'm amazed, Eric. I barely lasted 30 hours. You've lasted eight weeks.

69E CONTINUED: (2) 69E

The line catches Eric strangely. It's the first moment of true emotion we've seen in him.

ERIC
Is that all it's been? I thought it was longer.

GRANT
(trying to be positive)
The important thing is we both made it. That's something we have in common.

Eric rips into a candy bar. After a moment, he realizes he should offer one to his guest as well.

Grant takes it. A long beat. Then, Grant just has to know...

GRANT (CONT'D)
Did you read Malcolm's book?

ERIC
Yeah.

GRANT
What did you think?

ERIC
I dunno. I mean, it was kind of preachy. Chaos-this, chaos-that. And like, to me, the guy seemed kind of high on himself.

Grant smiles.

GRANT
That's two things we have in common.

69F EXT. TREETOPS - NIGHT 69F

The trio is where we left them, perched up in the branches. They're far from safe, but nothing's come after them for a while.

In Billy's eyes, we can see a storm of guilt raging. But he hasn't said anything. Won't say anything.

AMANDA
We can't just stop looking. Eric and Dr. Grant are out there somewhere.

(CONTINUED)

PAUL
I want to find them too, but we can't do a bit of good right now. For every scary thing we saw in the daylight, I'll bet there ten times more of 'em at night.
(to Billy)
Am I right?

BILLY
I don't know.

PAUL
I thought you were the expert.

BILLY
Dr. Grant was.

BETH GOSSMAN

AMANDA
Well Dr. Grant isn't here, so we're going to have to figure out what to do ourselves.

Amanda is impressed by her own determination. A long beat.

AMANDA (cont'd)
So what do we do?

No one has the faintest clue.

69G **EXT. DEEP IN THE FOREST - NIGHT** 69G

VARIOUS SHOTS: The creatures of Isla Sorna walk past in the shadows, some looking up at the light in the trees.

Suddenly, one of the creatures is attacked by another. We hear ROLLING, SNARLING, HISSING, just seeing the outline of the fight. Just as fast as it began, the fight is over, the winner snacking on the loser.

69H **EXT. TREETOPS - NIGHT (LATER)** 69H

Everyone's moved to different branches, trying to settle in for the night. Paul keeps looking over to a tearful Amanda, about to say something. He finally does.

PAUL
I just want you to know, Amanda. It's not your fault what happened.

Amanda looks over, not sure she wants his absolution.

PAUL (cont'd)
Eric has always been headstrong, and you throw Ben Hildebrand into the mix and well...

AMANDA
Well what?

PAUL
Well water. I don't speak ill of the dead. What I'm trying to say is, it was just a crazy accident. The exact same thing could have happened if he was with me. You can't go beating yourself up about it.

Realizing he's trying his best, Amanda can't stay angry with him.

AMANDA
This wouldn't have happened if he was with you. I mean, you drive five miles below the speed limit. I totalled three cars in five years.

PAUL
That one time was just the bumper.

AMANDA
He would have been safe. Completely, entirely, suffocatingly safe.
(beat)
I wanted him to see more of the world than Enid, Oklahoma. I wanted to see more on the world than Enid, Oklahoma. And so yes, it's my fault that this happened. I'm sorry that you have to be here.

Really looking at her...

PAUL
I'm not sorry at all.

69I EXT. INGEN COMPOUND - DAY 69I

Morning on Isla Sorna. A low mist hangs tight to the forest floor as Eric seals up his hideaway for hopefully the last time.

They start walking. Eric pulls something out of his pocket, shows it off to Grant.

ERIC
Know what this is?

GRANT
(taking it)
A raptor claw. I used to have one. A fossil.

ERIC
Mine's new.

Grant hands it back.

Eric is becoming more and more a normal thirteen-year old boy. There's an innocence to him that's coming back.

GRANT
How much of the island have you explored?

ERIC
I stayed pretty close to the compound. Figured if anyone came to look for me, that's where they'd start.

GRANT
We need to head for the coast.

ERIC
Are you sure?

GRANT
Why?

ERIC
Closer you get to the water, the bigger things get.

69J **EXT. JUNGLE - DAY** 69J

Billy and Amanda wait for Paul as he comes out of the bushes, hiking up his shorts.

Trying to take charge...

69J CONTINUED: 69J

BILLY
We need to stick with the plan. Head for the coast.

AMANDA
What about Eric and Dr. Grant?

BILLY
Going to the coast was Alan's idea. If he's alive, that's where he's headed.

AMANDA
What about Eric?

Billy represses his instinct to say Eric's dead.

PAUL
(rationalizing)
He probably has a better chance by the coast as it is. Figures that all the big dinosaurs would live in the center of the island.
(to Billy)
Right?

BILLY
Sure.

BETH GOSGAN

69K **EXT. JUNGLE - DAY** 69K

As Grant and Eric walk, both stop, hearing a strange sound. But for a change, it's not an ominous one.

It's a human one.

A phone is RINGING, very faintly. Without a word to each other, Grant and Eric decide it's coming from the right.

69L **EXT. JUNGLE - CONTINUOUS DAY** 69L

Paul is picking the briars out of his socks as they hike, risking tripping every step. Then Amanda stops short. She's the first to hear it:

THE SAME RINGING.

After a beat, everyone else can hear it too. And recognition finally lights on Paul's face...

(CONTINUED)

PAUL
My phone.

Suddenly, Paul frantically searches his pockets as the others anxiously watch.

AMANDA
You had a phone all this time?

BILLY
Where is it?

PAUL
I don't know. I didn't have it with me.

AMANDA
When did you use it last?

PAUL
I don't remember.

AMANDA
Think.

And Paul wracks his memory...

PAUL
The plane. I got a call on the plane, put it in my coat pocket, and..

But suddenly, he stops, his face lighting with an awful realization. Amanda can't bear the wait...

AMANDA
What?...WHAT!?

PAUL
I loaned it to Nash. He must have had it on him when he....

The hideous implications of his words slowly sink in.

69M **EXT. JUNGLE - DAY** 69M

Still following the faint RINGING, Grant and Eric turn to find

A SAIL

BETH GOSS
EGAN

69M CONTINUED: 69M

moving through the low trees. We recognize it as the back of a spinosaurus. We might think it's any random spinosaurus, except for the RINGING coming from somewhere inside it.

Grant and Eric press back against a tree, keeping perfectly still as they hear the THOOOOMB, THOOOOMB, THOOOOMB of the creature's footsteps reverberating. Its tail RUSTLES against the brush.

It's moving behind them, and it's close.

We hear the RINGING move from left to right as it passes. So far, it has no idea they're there.

Looking across the clearing, Eric is startled to see

PAUL AND AMANDA

are no more than 20 yards away, also hiding. An involuntary reflex, Eric calls out...

ERIC

Mom! Dad!

Grant immediately covers the boy's mouth. But it's too late. The dinosaur has stopped. We still can't see it. We don't no how close it is.

Paul and Amanda spot Eric with Grant. They're a thousand emotions at once: relieved, disbelieving, terrified, overjoyed. They want to run to him, to yell out to him, but the monster is close.

Grant takes his hand off Eric's mouth. They both stay completely silent.

All this time, the sat-phone is RINGING.

Then it stops.

And after an agonizing beat, the beast moves. At first we're not sure which direction it's headed, but finally we can tell it's moving away.

Once the sail is finally out of sight, Eric breaks from Grant's hold and dashes to his parents' arms. They scoop him up. Hug him, kiss him, their affection unquenchable. He's crying.

BETH GOSS EGAN

AMANDA
(reassuring him)
Sweetheart, you're okay.
(reassuring herself)
You're okay.
(disbelieving)
You're okay.

PAUL
Never had a doubt. Never did. Us Kirby men, we stick around, huh?

ERIC
We do.

Looking at her grubby son, Amanda licks her shirttail, trying to rub his face clean.

PAUL
Honey, there's not enough spit in the world for that.

She LAUGHS. It's the first time she's laughed in two months.

Billy crosses the distance to Grant.

GRANT
We need to keep moving.

BILLY
Alan, I want to tell you that I'm so sorry about the...

GRANT
Billy, I can't talk to you now.

He walks off. Billy follows him.

BILLY
Please, okay? Just yell at me. Call me an idiot. An asshole. Stupid. Tell me I screwed up because I know I did.

Grant doesn't respond.

BILLY (CONT'D)
I just thought if we could get a raptor back to the mainland, we could get serious money for it. Enough to fund the digging for 10 years. More. Whatever it took.

Grant shakes his head, disgusted. But doesn't stop.

BILLY (CONT'D)
You have to believe me. I did it with the best of intentions.

GRANT
(finally turning on him)
Some of the worst things imaginable have been done with the best of intentions. You rushed in with no thought to the consequences, to yourself or anyone else.
(finally)
You're no better than the people who built this place.

BETH COS

Grant keeps walking, leaving Billy with his guilt.

70 INT. CANYON BUILDING - DAY 70

The group enters a structure with giant windows designed to look into the canyon beyond — only there's nothing to see but a thick fog.

Toward the center of the room, a spiral staircase that leads to a lower level.

With Billy lagging, Grant approaches the stairs and peers down the circular opening in the floor. There's not much to see, just fog, a glint of sunlight.

71 EXT. RIVER CANYON - DAY 71

Step by step, Grant leads the group down a rusty spiral staircase below the observation room. The stairs end in a lower level. Although we're technically outside, this whole place feel strangely enclosed.

There's a thick fog at this level — clouds, really — but far below we can see the river. And at its banks, a barge.

71 CONTINUED: 71

GRANT
We climb down to the barge and follow the river out to the ocean. With any luck, the Costa Rican coast guard will pick us up.

ERIC
Then we go home?

AMANDA
Then we go home.

Grant leads everyone down a RAMP to --

72 EXT. LANDING - DAY 72

BETH GOSS
MEGAN

A catwalk branches off, a SET OF STAIRS continuing down the along the canyon wall.

Grant starts down the stairs. He's only taken a few steps when the rusty staircase suddenly

BREAKS BENEATH HIS FEET.

Paul grabs him in the nick of time. The staircase vanish into the fog, CLANGING against the canyon wall. After a few more seconds of silence, they hear it CRASH far below.

AMANDA
You okay?

Grant nods and looks in the other direction.

GRANT
How about if we try this way?

Their only other option is a precarious catwalk that disappears into the mist.

AMANDA
Do you think it goes all the way across?

GRANT
One way to find out.

The only way to get over his near-fall is to push ahead. But his stomach turns at being so high.

(CONTINUED)

Amanda follows. The catwalk creaks and groans, listing slightly. She freezes mid-stride.

GRANT (CONT'D)
(glancing back)
We'd better do this one at a time.

Amanda steps off and Grant carefully pushes forward, disappearing into the thick fog.

The others listen to the CREAKING of the catwalk until it STOPS ABRUPTLY.

SILENCE.

BETH GOSS EGAN

PAUL
Dr. Grant?

More silence. Then, out of the fog, a distant voice calls out --

GRANT (O.S.)
Come on over. One at a time.

Amanda steps tentatively forward. Eric is clinging to her.

AMANDA
Eric, it's okay. You'll be right behind me.

PAUL
We're not going anywhere, I promise.

As Paul holds Eric, he and Amanda share a look.

AMANDA
We're all together now, Eric.

Eric reluctantly releases his mother. Amanda starts to cross.

73 EXT. RIVER CANYON - FAR WALL - DAY 73

Grant has stopped at a lateral support halfway across the catwalk, trying to get a sense of where they are and what purpose this place may have served.

Seeing that the support beams brace high arched walls of steel mesh, it becomes obvious that we are now inside this vast construction.

73 **CONTINUED:** 73

Amanda emerges from the mist and turns back to the catwalk.

AMANDA
(calling out)
Okay! Come on, Eric!

74 **EXT. LANDING - DAY** 74

Eric is next to go across. He's still tentative.

PAUL
How 'bout if I...

ERIC
No. I can do it.

Billy and Paul look on as Eric disappears into the vapor.

PAUL
(muttering to himself)
That's it, Eric. Nice and easy...

75 **EXT. CATWALK - DAY** 75

Eric slowly gropes his way forward. He feels a GUST OF WIND and a HEAVY THUD ahead on the catwalk, which now sways beneath him.

Regaining his balance, Eric peers forward, but the fog prevents him from seeing more than fifteen feet ahead. There is an EERIE SILENCE. Eric calls out timidly.

ERIC
Mom?

75A **EXT. RIVER CANYON - FAR WALL - DAY** 75A

Across the canyon, Grant moves across the lateral support. With his hand on the railing, he sends a white, hardened substance dropping into the mist.

Looking up, Grant notices a large strut, covered with the same substance. Realizing what it could be.

GRANT
Oh, my God.

(CONTINUED)

75A CONTINUED:

AMANDA

What is it?

GRANT

A bird cage.

Then, the sound of Eric SCREAMING.

75B **EXT. CATWALK - DAY** 75B

Eric watches as A LOOMING SHAPE emerges from the fog -- a nightmarish vision stalking purposefully forward.

A FULL GROWN PTERANODON,

standing over seven feet high, walks upright on clawed feet, his thirty foot wings folded bat-like at his sides.

The creature sees Eric and fixes him with a demonic glare.

Eric CRIES OUT and dashes back down the teetering catwalk.

The Pteranodon rises to its feet, spreads its thirty-foot wings and flies directly at him.

AT THE OTHER END OF THE CATWALK

Hearing Eric's SCREAMS, Paul charges onto the catwalk, searching in the fog.

PAUL

Eric!

BILLY

It won't hold!

Suddenly,

ERIC

emerges from the fog, racing toward his father. And then

THE PTERANODON

swoops out of the fog, opens its giant rear claws, and snatches the terrified boy from the catwalk.

BETH COSS GAN

(CONTINUED)

Paul Kirby watches in stunned, abject horror as the Pteranodon carries Eric directly overhead --

PAUL

ERIC!

The flying reptile struggles with the boy's weight. Paul watches helplessly as Eric is carried high across the canyon.

Paul runs back along the catwalk in a desperate attempt to keep Eric in sight.

Billy stays behind, moving back up to the platform to try to keep the dinosaur in view. With a new idea, he races back up the stairs to the observation room. He has a way to save Eric.

When he reaches the canyon wall, Paul turns a corner and runs along another enclosed catwalk leading deeper into the canyon.

Grant and Amanda now come pounding down the catwalk trying to catch up with Paul.

AMANDA

(shouting)

Paul! Where is he? Can you see him?

PAUL

(shouting back)

I'm trying! That thing took him down this way!

GRANT

Split up!

THE PTERANODON

carries Eric deeper into the canyon. The creature's wings beat steadily overhead, and the WIND is fierce. Eric looks down and sees the river far below.

The Pteranodon swoops over an isolated outcropping of rocks at the end of the canyon and drops Eric into --

75C **EXT. PTERANODON NEST - DAY** 75C

A large bowl of mud and branches the size of a satellite dish. Eric lands right on top of a pile of dinosaur bones picked clean. Mixed among is one human skull.

(CONTINUED)

75C CONTINUED: 75C

Before Eric has time to cry out, he looks up to find

SIX PTERANODON HATCHLINGS

closing in on him with sharp-edged beaks.

He picks up the human skull and whips it at the hatchlings. They easily duck it and keep coming.

76 EXT. OBSERVATION ROOM - CONTINUOUS DAY 76

Grant looks up to see Billy leaning out over the edge of the observation platform. He suddenly realizes what Billy is about to do.

GRANT
BILLY! WAIT!

Billy SHOUTS BACK, an excited-terrified grin on his face.

BILLY
I CAN GET HIM!

GRANT
NO!

BILLY
I KNOW THE CONSEQUENCES!

Billy jumps off the railing and

DROPS TOWARD THE CANYON BELOW.

Grant, Paul and Amanda watch as Billy FALLS past them like a stone, plummeting toward certain death. But then --

THE PARASAIL CHUTE

blossoms above him.

Not only does it slow Billy's descent, but he even manages to catch an updraft and begin rising.

He struggles to control the parasail, swooping dangerously close to the canyon wall, barely avoiding it.

Up ahead he catches sight of Eric and steers toward him.

77-80 OMIT 77-80

81 EXT. PTERANODON NEST - DAY 81

Eric struggles to keep away from the hatchlings. But there's no way out of this nest.

Billy SWOOPS overhead, but he's too high up to reach Eric.

BILLY

ERIC! HOLD ON!

He circles around to make another attempt.

BETH GOSS EGAN

82 EXT. ENCLOSED CATWALK - DAY 82

Paul rounds a corner and finally catches sight of Eric in the nest, some fifty feet below, fighting off the hatchlings.

PAUL

Hang on, Eric!

Paul sees an outcropping he could jump onto from here. It's a big leap, though, he might not make it. He steels himself up for the jump, then chickens out.

Grant and Amanda come up behind him. Suddenly,

A SECOND PTERANODON

CRASH LANDS on the catwalk enclosure above them -- right next to a gaping hole in the mesh. The catwalk GROANS with the extra weight.

The pteranodon JAMS its head through the hole, SNAPPING at them.

83 EXT. CANYON - IN THE AIR - DAY 83

Billy circles, making his approach.

In the nest, Eric kicks at the hatchlings, but they're undeterred. Billy and Eric will only have one chance.

(CONTINUED)

83 **CONTINUED:** 83

As Billy swoops past, Eric jumps and grabs onto his boot. He is yanked up and out of the nest. But then, MOTHER PTERANODON shoots past, tearing out a piece of the parasail in its beak.

84-85 OMIT 84-85

86 **EXT. CATWALK - DAY** 86

The pteranodon who landed on top of the catwalk continues to SNAP through the hole in the enclosure.

Finally the reptile's massive weight proves too much, and the entire section of the catwalk BREAKS FREE of the canyon wall and FLIPS OVER LATERALLY.

Amanda, Grant and Paul are able to hang on, but so is the pteranodon, who now climbs their way.

BETH GOSS
EGAN

87 **OMIT** 87

88 **EXT. OVER THE RIVER - DAY** 88

His parasail badly damaged, Billy tries to keep aloft. Heading as low as he dares, he yells to Eric —

BILLY
Let go!

Terrified, the Eric falls into the river safely. He surfaces, immediately swimming to shore.

Trying to gain altitude, Billy banks hard to the right. But the rigging is too badly damaged. He flies right into the canyon wall, hitting hard.

But instead of tumbling down to the river, he finds himself swinging from his harness - the parasail snagged on a rock spire above him.

89 **EXT. BROKEN CATWALK - DAY** 89

Paul, Grant and Amanda struggle to stay away from the pteranodon as it moves toward them.

(CONTINUED)

Suddenly, the far end of this inverted section of catwalk detaches from the canyon wall and

SWINGS DOWNWARD.

The force of the action sends the three tumbling directly towards the pteranodon.

Miraculously, they manage to avoid the its open beak. But they are all sent plummeting toward the river below.

90 **EXT. RIVER - DAY** 90

They hit the water hard, resurfacing moments later. The current is carrying them downstream.

91 **EXT. CANYON WALL - DAY** 91

The two pteranodons who were pursuing Billy now land on nearby ledges and consider how best to dispatch their prey.

Billy frantically tries to unhook his harness, but the tension is so tight from his own weight that he can't loosen the buckles.

92-93 **OMIT** 92-93

94 **EXT. RIVER BANK - DAY** 94

Paul and Amanda emerge from the water by a canyon wall and find their son hiding behind a rock, searching the skies for Billy.

Amanda takes Eric tightly in her arms, and Paul urges them to keep moving. Up ahead, the mesh of the aviary meets the river.

Wading to shore, Grant now scans the canyon, searching for Billy. It doesn't take long to spot him.

95 **EXT. CANYON WALL - DAY** 95

Billy continues to struggle with the harness but to no avail.

(CONTINUED)

95 CONTINUED: 95

The doomed young man is suspended high up on the canyon wall like a modern Prometheus, an entire FLOCK of pteranodons gathering around him preparing to peck away his liver. And everything else.

A MAMMOTH PTERANADON has lands beside him and looks him straight in the eye.

The gigantic creature lunges at him. Billy dodges away as best he can. The pteranodon's frustrated bite severs a crucial juncture on Billy's harness, and Billy is able to wriggle free.

96 EXT. RIVER BANK - DAY 96

BETTY GOSS

Eric, Amanda, Paul and Grant watch in amazement as Billy is the last to PLUNGE DOWN into the river.

GRANT
He made it!

Billy bobs to the surface and spots the group downstream. He waves and begins to swim toward them. Soon he nears the shore and gets to his feet, wading as he comes.

Grant, Paul, Amanda and Eric hurry to meet him.

Grant is overjoyed to see him alive. But his smile quickly fades as he sees

THE ENTIRE FLOCK OF PTERANODONS

diving down from above in angry pursuit of their lost prey.

GRANT (CONT'D)
Billy, look out!

Billy glances behind him. He races forward, motioning for his companions to turn around.

BILLY
Get back! Get back!

Just then Billy is knocked down by the lead pteranodon. It strikes from behind with a brutal, calculated beak to the head. Billy stumbles and falls to the ground.

Grant rushes forward, with Paul right after him. Amanda takes Eric to safety down river.

(CONTINUED)

Billy SCREAMS as the ENTIRE FLOCK of pteranodons now swarms around him, picking him apart with their beaks and claws.

GRANT

Billy!

PAUL

It's no use, Dr. Grant. No use.

Grant can't take his eyes off of Billy, whose BLOOD stains the water rushing by.

And now several pteranodons are heading their way. Difficult as it is to leave Billy behind, Grant and Paul make a run for it.

Just as the pteranodons are about to swoop in for the kill, Alan and Paul dive back into the river...

97 EXT. THE RIVER - CONTINUOUS DAY 97

...and resurface on the far side of the mesh aviary wall, GASPING for air. Just behind them, the mammoth

PTERANODON

CRASHES into the mesh. It tears at the steel, actually ripping it in one place.

At the dock up ahead, Amanda and Eric have found a rusty, waterlogged barge that's somehow still floating. Carrying a tarp-covered cage, the boat was meant for transporting dinos up and down the river.

Amanda pushes them away from the dock as Alan and Paul climb on board.

98 EXT. ON THE BARGE - CONTINUOUS DAY 98

The current takes the craft downstream, letting us get our first good look at the incredible

AVIARY.

It's a vast, domed mesh structure that spans the entire canyon. In all, a feat of remarkable engineering and unmistakable hubris.

Catching their breath, our four survivors look at the cage they were caught in.

99 EXT. DOWN RIVER - DAY / LATER 99

Yanking the starter rope one final time, Paul finally gets the engine to turn over, PUTTERING along. Amanda is beside him bailing water.

PAUL
My own kid was right in front of me and I didn't do a damn thing.

AMANDA
You couldn't have made that jump.

PAUL
I should have tried. It should have been me on that beach back there, not Billy.

AMANDA
How would that have helped Eric?
(he can't answer)
He needs you, Paul. He needs us.

PAUL
He could have died.

AMANDA
But he didn't. And neither did you. And I'm glad about that.

99A UP ON THE BOW 99A

Grant is beside Eric, keeping watch, but also feeling the weight of Billy's death.

ERIC
Do you have any kids?

GRANT
No. Although I've studied them in the wild.

Eric looks over, not sure what he means.

GRANT (CONT'D)
I have a theory that there's two kinds of boys. Those who want to be astronomers and those who want to be astronauts.

ERIC
I want to be an astronaut.

GRANT
See, I was the opposite. I never understood why anyone would want to go into space. It's so dangerous. You do one thing wrong and you're dead. The astronomer -- or the paleontologist -- gets to study these amazing things from a place of complete safety. And truthfully, everything you really need to learn, you can learn from the ground.

ERIC
But then you never get to go in space.

GRANT
Exactly. The difference between imagining how things might be and seeing how they really are. To be able to touch them. That's what Billy wanted to do.

The barge starts to round a bend. On the bow, Grant and Eric are the first to see something remarkable. Eric GASPS, unprepared. We don't know yet what they see.

GRANT (cont'd)
I can blame the people who made this island. But I can't blame the people who want to see it. To study it.

At the rear of the barge, Paul just now sees what's ahead. Awe-struck, he slows the motor and motions for Amanda to take a look. And so do we.

UP AHEAD

The setting sun illuminates an incredibly valley filled with dinosaurs. We see armored ANKYLOSAURS with massive clubbed tails. Duck-billed CORYTHOSAURS. We float under the gigantic, arching necks of eighty-foot BRACHIOSAURS.

With the mist from the river and the play of light, we're witnessing a kind of primal Eden.

GRANT (cont'd)
How's a boy supposed to resist this?

100 EXT. FURTHER DOWNSTREAM - NIGHT 100

A FULL MOON passes behind clouds. THUNDER quietly rumbles, and LIGHTNING flickers in the distance.

Paul is still at the wheel. The river is narrower here, and caution must be taken to avoid the banks.

As the barge begins to round another bend, a FAMILIAR HIGH-PITCHED SOUND pierces the darkness. Muffled but unmistakable, it is the RINGING SAT-PHONE.

All exchange looks of sheer PANIC, expecting Spinosaurus to leap out at any moment. Grant scans the river banks.

GRANT
Keep quiet.

Paul cuts the motor, and time seems to stop as the four stand poised for action.

The barge finishes rounding the curve, and the ringing grows LOUDER. The suspense is excruciating until finally...

Their eyes widen at some horrifying sight, more horrifying than anything they've yet seen.

SEVEN MOUNDS OF DINOSAUR DUNG sit on a patch of treeless flat ground just beyond the river bank.

As our friends consider the sight, an idea comes to all of them almost simultaneously.

With Eric still in the boat, Amanda, Paul, and Alan jump into the river and rush to the bank.

101 EXT. RIVER BANK - CONTINUOUS - NIGHT 101

The three companions sprint toward the source of the RINGING.

GRANT
Find it before it stops ringing!

101 CONTINUED: 101

And bracing themselves and holding their breath, they PLUNGE their arms into their respective dung-heaps. And after a few moments of this disgusting search...

PAUL
I've got something. I think I've got something!

All turn to Paul. Clearing away the clinging defecation, he holds up a beeper. And still the phone RINGS.

Returning to their bleak task, they shovel the excrement with their arms. Finally:

AMANDA
I've got it! I've got it!

Grant snatches the RINGING SAT-PHONE from Amanda's hands, presses a button, and puts it to his ear.

RECORDED VOICE (ON PHONE)
You too can own a time share in beautiful Guadalajara. Enjoy a meal in one of our four star restaurants, explore our coral reefs, or just walk the beach...

The Kirbys hear the recorded voice and let out a collective, heavy sigh. Grant shuts off the phone.

In all the excitement, none of them noticed a fierce horned CARNOTAUR right behind them. The giant creature ROARS, ready to eat them.

But as it gets in close, it smells them. Even a dinosaur won't eat something that's covered in shit. After a beat, the Carnotaur keeps walking.

PAUL
Can't help but be a little offended.

102 EXT. BACK ON THE BARGE - NIGHT 102

CLOSE ON the cleaned satellite phone's display. The battery level indicator is FLASHING.

PAUL
Whatever you do, don't call the U.S. Embassy. They won't do a goddamned thing.

(CONTINUED)

GRANT
Well, we don't exactly have a Costa Rican phone book here, so it will have to be somebody we know in the States. Someone we can absolutely count on to send help.

PAUL
(to Amanda)
Stan.

AMANDA
I wouldn't trust Stan with a snowball in a blizzard.

Paul glares at her. Now Eric notices something odd in the river.

BETH GOSS EGAN

ERIC
What's that?

The others look down into the murky water. Just below the surface,

A SHIMMERING WAVE OF SILVER

passes beneath the boat.

Then a SINGLE FISH jumps from the water. And another. And another.

GRANT
Bonitas.

ERIC
Something must've scared them.

Another roll of THUNDER, this time much closer.

GRANT
Get the motor going.

Paul moves to the motor and pulls the starter cord. The engine sputters but won't come to life.

And now the phone BEEPS. The battery is getting even weaker.

Grant makes a quick decision and DIALS.

AMANDA
Who are you calling?

But Grant ignores the question. RING. RING.

GRANT
Pick up! Pick up!

103 INT. ELLIE'S LIVING ROOM - NIGHT 103

Wearing his jammies, three-year old Charlie awkwardly picks up the phone with both hands. He has the mouthpiece next to his lips, but the earpiece is hanging out in space.

CHARLIE
Hewwo?

INTERCUT

Recognizing who it must be...

GRANT
Charlie? Charlie. Get your mother. Right away!

A long silence. Charlie bites his lip, looks around.

GRANT (CONT'D)
Charlie? Are you there?

CHARLIE
Hewwo?

The sat-phone BEEPS again, this time much LOUDER.

Amanda and Eric watch Grant, realizing their fate may hinge on this single call. Paul struggles without success to start the motor.

Then, unseen by the group, a

GIGANTIC FIN

rises from the water just fifty yards from the barge. It's headed right to them and closing fast.

103 CONTINUED: 103

GRANT
(desperate)
Charlie! It's the dinosaur man! Go get mommy, okay?

CHARLIE
Okay.

Not sure what to do with the phone, Charlie makes a logical choice and hangs it back up.

He walks away to get his mom.

104 EXT. BARGE - NIGHT [END INTERCUTTING] 104

Grant realizes he's been cut off. He's about to redial when

WHAM!

The barge is RAMMED, sending everyone tumbling. Grant manages to stay on top of the wheelhouse, but he loses his grip on the phone, which falls to the deck.

SPINOSAURUS

rises from the water, towering over the barge. As lightning FLASHES and thunder CRACKS, the dinosaur lets out an ear-splitting ROAR.

Then it lunges at Grant with gaping jaws. Grant leaps out of the way just in time as the dinosaur

RIPS OFF

the entire wheelhouse.

CUT TO:

105 INT. ELLIE'S LIVING ROOM - NIGHT 105

Charlie leads Ellie into the room. He hands her the phone. Of course, it's just DIAL TONE.

ELLIE
Was somebody on the phone?

(CONTINUED)

CHARLIE
Dinosaur man.

Ellie looks at him with confusion, then quickly checks the Caller ID box beside the phone. It's international, and not a number she recognizes.

BACK TO:

106 EXT. THE BARGE - NIGHT 106

Grant stays one step ahead of Spinosaurus as the beast rips apart the quickly-sinking boat.

It spits out the wheelhouse and bites down on the stern of the boat, ripping off a chunk.

Grant is headed up to the other three when he hears the sat-phone RING. He spots it, just about to fall into the water. Dives for it, answering...

GRANT
ELLIE!

106A INT. ELLIE'S LIVING ROOM - NIGHT 106A

ELLIE
Alan?

She can hear Spinosaurus ROAR.

ELLIE (CONT'D)
Alan? Alan!

But he's cut off by a SECOND ROAR, the sound of someone SCREAMING.

And then the line goes dead.

Ellie pales. Charlie looks at her with a smile.

CHARLIE
(imitating)
Raaaar!

BETH GOSS EGAN

106B EXT. BACK ON THE BARGE - NIGHT 106B

Dropping the dead phone, Grant scrambles toward the front of the boat and joins Paul, Amanda and Eric, who have taken refuge in the dinosaur cage.

The fearsome beast now lifts the stern of the boat clear out of the water.

The cage SCRAPES across the deck and SLAMS into the gunwale, toppling off the barge and

INTO THE RIVER.

Grant and the Kirbys are still inside.

107 EXT. THE RIVER - UNDERWATER - NIGHT 107

The cage sinks. The closest to the door, Paul manages to get out.

The other three aren't as lucky. The cage rotates as it descends and lands on the river bottom with the door side down, trapping them inside.

In the cold murky depths, they pull frantically on the bars. Debris and equipment float around them.

Paul surfaces, out of breath and disoriented. Spinosaurus is pushing past the boat. If anyone is going to save his family, it has to be him.

And so he dives.

Pushing with all his might, he manages to tip the heavy structure, just enough so Amanda, Eric, and Grant can get out. Paul himself isn't so lucky.

Spinosaurus grabs the cage and Paul, throwing both straight up out of the water. Paul flies twenty feet away, further from the shore.

AMANDA

PAUL!

ERIC

DAD!

(CONTINUED)

Spinosaurus is going after the heroic Mr. Kirby, who dives, swimming underwater. He's trying to lead it away from his family.

GRANT
(looking around)
Up! Up!

He points to a heavy crane assembly, designed for lifting cages off the larger boats. Now well accustomed to fleeing on command, Amanda sends Eric up first, climbing the scaffolding like a jungle gym.

All the while, they're trying to spot Paul.

Grant is the last to climb, reaching the first section as Spinosaurus returns from the water, SLAMMING into the base of the crane. The whole assembly SHUDDERS, threatening to tip into the water.

ERIC
Where's Dad?

AMANDA
Just hold on.

Try as it might, the beast can't climb the crane. So instead it RAMS it, SHAKES it, trying to knock them off. Eric slips, but Amanda catches him.

About to shed his bag to climb higher, Grant finds one last hope. It's the resonating chamber model. A beat before he decides: It may not be the best choice, but it's the only choice.

He blows through it, the same EERIE PITCH we heard before. On the third try, he's able to approximate the "egg" cry he heard the raptors give. He keeps it up, repeating over and over.

Spinosaurus stops for a beat, confused how this sound could be coming from a non-raptor. But then it keeps SMASHING.

We can hear the mounting bolts STRAIN. Soon the whole crane will tip.

But not before a MATCHING CRY is heard in the jungle. Grant stops, not certain he heard it. But there it is AGAIN.

He keeps blowing.

(CONTINUED)

107 CONTINUED: (2) 107

The crane is close to tipping when a single RAPTOR appears from the darkness, CHIRP-BARKING at the Spinosaur, who simply bats it away.

But then MORE RAPTORS come. And even MORE. Soon there are dozens gathering, circling.

Grant stops signalling. All three survivors watch with horrified fascination, knowing their fate is perilous no matter which side wins.

Looking at his adversaries, Spinosaurus ROARS. And suddenly the raptors attack.

Spinosaurus easily handles the first few, but like ants they just keep coming. They climb up his back, slicing into him with their razor-sharp claws.

GRANT
Jump! Swim for far shore!

All three drop from the crane arm into the water.

Meanwhile, the fight continues. Spinosaurus rallies, shaking off many of the raptors, but they just keep coming. Their hooked claws dig in, scraping the meat to the bone.

Spinosaurus puts up a brave fight to the end, but finally collapses, dead. The raptors continue to shred it to ribbons. Then one of the raptors looks over to see the survivors swimming away.

But a bird in the hand is worth two in the bush. It goes back to its meal.

107A **EXT. FAR SHORE - NIGHT** 107A

Grant is trying to move them along, still headed downstream. But Eric won't budge another foot.

ERIC
We have to keep looking for Dad. We have to.

AMANDA
I know. I know. I want to look for him too.

ERIC
Then we should...

(CONTINUED)

She kneels down, facing him. She's just as upset as he is, but motherhood carries the burden of remaining calm.

AMANDA
Let me tell you a few things about your Dad, okay? He's very very clever, very very brave, and he loves you very very much.

ERIC
He loves you too.

AMANDA
Okay. He loves us very very much. And I know that right now more than anything, your Dad would want to know that we're safe. Okay?

Eric nods.

AMANDA (CONT'D)
We're going to get out of this, and everything's going to be all right, I promise.

A VOICE
Listen to your mother.

Out of the darkness steps Paul Kirby. Amanda is knocked over with surprise. Eric runs to him, nearly tackling him.

PAUL
Good thing I've been swimming, huh?

Amanda hugs him and Eric so tightly they can't breath.

CROSSFADE TO:

108-109 OMIT 108-109

110 EXT. BEACH - DAWN 110

The foursome sits back to back on the wide beach, one facing each direction, keeping watch. A light rain is falling, but they don't seem to notice.

Trying to keep his boy's spirits up...

(CONTINUED)

PAUL

You remember when we went fishing last summer? And I was trying to put the boat in and the trailer sank? And then the tow truck came and tried to pull it out, but it got dragged in? And the truck driver threatened to knock your Dad's lights out? So I said I was the governor and he believed me?

Eric really smiles, remembering the day.

ERIC

Yeah.

Amanda is smiling too. She had completely forgotten the incident.

PAUL

That was a fun day.

To Paul, after some consideration...

AMANDA

We should try fishing again.

PAUL

You mean it?

AMANDA

I do. It's worth another shot. And who knows? Things could turn out differently.

BETH GOSS EGAN

Her hand takes his, gently brushing off the wet sand, fingertips touching. It's a small thing, but it's a start.

Sensing his cue to leave, Grant gets up and starts walking down the beach. Eric hurries to follow him. He speaks conspiratorially, not wanting to alarm his parents.

ERIC

The lady you called, how do you know she can help us?

GRANT

She's the one person I could always count on. And she's saved me more times than she realizes. I owe her everything.

A long beat as they walk.

GRANT (CONT'D)
It strikes me now I never told her that.

ERIC
You should.

GRANT
You're right.

As they keep walking, Grant notices something rammed against the rocks ahead. It's a speedboat, its hull ripped open from the impact.

And it's not just any boat either -- it's the same the Dino-Soar boat that was pulling the parasail. Eric hasn't seen it yet, so Grant stops him.

BETH GOSS EGAN

GRANT (CONT'D)
Eric, do you know what happened to the boat that brought you here? Why it crashed?

ERIC
No. I couldn't see.

GRANT
Do me a favor. Go back to your parents for a minute, would you?
(pre-empting objections)
They look worried.

Eric nods and heads back to Paul and Amanda. Grant forges on, approaching the speedboat wreckage. He doesn't know what he'll find, but he needs to look.

Almost reaching his parents, Eric stops. Looks out over the ocean, where he sees

TWO LIGHTS.

He doesn't say anything for a moment, trying to make sure they're real. They are. And they're coming closer.

ERIC
(excited)
Mom! Dad!

They look up to see the distant lights, just now making out the full forms...

PAUL
Helicopters. Helicopters!

He SHOUTS with joy. Paul, Amanda and Eric wave their arms, making as much motion as possible. The helicopters -- big military choppers -- change directions, heading straight for them.

Paul and Amanda embrace, then kiss, the moment getting the best of them.

AT THE SPEEDBOAT

Grant looks in, prepared to see anything in the wreckage. But the cabin is surprisingly intact, just a little blood. There are three gashes on the driver's seat back. Grant measures their spacing with his fingers.

ERIC
(yelling over)
Dr. Grant! Helicopters are coming!

Grant looks down to the wet sand around him, finding a trail of three-toed tracks.

ERIC (CONT'D)
We're safe!

GRANT
(to himself)
No we're not.

THE FIRST CHOPPER

flies right overhead. Paul and Amanda are confused, until the second helicopter starts to land -- the first one is there to cover them.

Grant YELLS at the first chopper, trying to wave it away. But the noise of the blades is DEAFENING.

GRANT (CONT'D)
NO! STAY BACK! THEY'RE IN THE TREES!

At the treeline, the upper branches are shaking. At first, it looks like it's just from the wind off the chopper, but something more is happening.

A PTERANODON

flies up out of the trees, the first of twenty. It's a gorgeous and terrifying sight.

110A INT. FIRST CHOPPER - DAWN 110A

Terrified, the Costa Rican CHOPPER PILOT veers away, but the pteranodons are already on him. They SMASH at the windows, grabbing on the skids. The chopper rolls wildly.

One over-eager pteranodon sticks his head up too high, getting decapitated by the blade.

110B EXT. BEACH - DAWN 110B

SETH GOSS

As the second chopper touches down on the beach, Eric, Amanda and Paul load in. Grant is running their way.

110C EXT. BY THE TREES - DAWN 110C

Meanwhile, the first chopper is losing the battle even as it climbs higher. The helicopter suddenly tips, falling, SMASHING into the trees with a massive fireball.

110D INT. SECOND CHOPPER - DAWN 110D

Seeing the explosion, the SECOND CHOPPER PILOT takes off. Eric, Amanda and Paul are on board, but Grant is still running up. The helicopter passes right over him.

AMANDA
(to the pilot)
You have to go back! We can't leave him!

Seeing a ladder release by door, Paul throws the lever. A cord-and-steel ladder unfurls, dragging across the sand.

110E EXT. THE BEACH - DAWN 110E

Grant chases after it, catching a rung just as it goes over the water. Behind him, pteranodons are circling the wreckage of the first chopper and starting to go after the second.

Buffeted by the wind, Grant climbs the ladder up towards the chopper. A pteranodon flies up right behind him, trying to bite. It catches Grant's shoulder.

Grant spins to the far side of the ladder. The pteranodon goes to bite him again, but finds its head caught between the rungs. As it tries to free itself, it just gets more entangled.

The entire ladder starts to lift, caught by the updraft from the creature's wings.

110F **INT. SECOND CHOPPER - DAWN** 110F

Up with the pilot, Amanda sees the other pteranodons are headed back to the island, unable to keep up.

AMANDA
They're not following.

In back, Paul and Eric get the ladder mechanism to begin to retract. It reels Grant in faster. It also reels in the pteranodon, which may be caught, but is still plenty dangerous.

As Grant reaches the cabin, they shut off the ladder engine. The pteranodon is working its way free, pulling itself closer and closer.

GRANT
(shouting over noise)
We have to cut it! Find something sharp!

Everyone checks the cabin for a knife, anything sharp.

Finally, Eric hands Grant the raptor claw.

Grant uses it to rip at the line. The fibers break and fray, but the pteranodon keeps coming closer.

Paul throws a wrench at the pteranodon, WHACKING it straight in the head. It felt good, and damn if it didn't slow it down a little.

Grant has cut through one cord. He's started on the second when the pteranodon SNAPS at him, going for his hand. There's nowhere for Grant to cut without the pteranodon getting him.

BETH GOSSMAN

110F CONTINUED: 110F

An idea, Grant very deliberately places his hand on the line, pulling away at the last moment. The pteranodon itself bites through the line.

110G EXT. OCEAN - DAWN 110G

The pteranodon falls away from the helicopter, catching wing just before it hits the water.

It circles and flies back to Isla Sorna.

As horrifying as the creature was a moment ago, it's suddenly beautiful again. Each motion of its giant wings is a small symphony.

110H INT. CHOPPER / FLYING - DAWN 110H

Sitting between his parents, Eric looks back at the island in the distance.

ERIC
What do you think's going to happen with the dinosaurs?

GRANT
The population will stabilize eventually. They'll adapt to fit different roles.

ON PAUL AND AMANDA

PAUL
Either that, or the government will firebomb it back to the Stone Age.

AMANDA
I would completely support that.

ON ERIC AND GRANT

looking back at the island.

ERIC
I hope they don't. I want to come back someday.

And Dr. Alan Grant realizes...

(CONTINUED)

110H CONTINUED: 110H

GRANT

So do I.

THE END

111-114 OMIT 111-114

BETH GOSS EGAN